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VOLUME 15 NO.9/1.75

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RODDY McDOWALL

from child star to character actor

Widow criticized for auctioning Bings' Memorabilia

The tragedy of

SUSAN PETERS

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AUGUST 1982 VOLUME 15 NO. 10/1.75

RODDY M.C DOWALL
Page 16

ELEANOR POWELL
Page 18

SUSAN PETERS
Page 21

ANNIVERSARY MARILYN...
Page 23

ON THE COVER
James Dean, a cult favorite whose life ended tragically much too young. Exclusive photos & stories.

CONTENTS

JAMES DEAN, THE REBEL WHO WOULDN'T DIE 9
A cult favorite . . . **Patrick Agan**

THE UNTOLD STORY OF DEAN 11
One night in New York . . . **James R. Haspiel**

STUDIO CO-WORKERS REMEMBER DEAN 13
Exclusive Studio photos . . . **Brian O'Dowd**

THE JAMES DEAN MEMORIAL IN CHALOME 15
Brian O'Dowd

RODDY M.C DOWALL IN DEMAND 16
From child star to character actor . . . **George Haddad-Garcia**

ELEANOR POWELL BORN TO DANCE 18
With loving memories . . . **Jeff Parker**

UNPUBLISHED CANDIDS OF LEGENDARY STARS 33
Lee Graham's priceless collection of lovely ladies

DEJA VU MARILYN 23
20th Anniversary of her death . . . **James R. Haspiel**

SUSAN PETERS, ONE TRAGIC DAY RUINED HER LIFE 21
Memories of a courageous star . . . **Anthony Cassa**

COLLECTING FEATURES

JAMES DEAN COLLECTING IS WORLDWIDE 30
Robert Kendall

AUCTION POSTER PRICES/Kendall 30

WIDOW CRITICIZED FOR BING'S MEMORABILIA AUCTION 31

MARILYN—THE SHOW GOES ON 30

CONTINUING FEATURES

LETTERS . . . 5 MOVIEREEL . . . 6 LEE GRAHAM-MAN ABOUT TOWN . . . 8 CELEBRITY DINING . . . 41 DIALOGUE MOVIE QUIZ . . . 50 BACK ORDER INDEX . . . 25

SUBSCRIBE TO HSM/SUBSCRIPTION FORM ON PAGE 25

LETTERS

Roy and Dale—America's Favorites

Just a note to tell you how much I enjoy your magazine. I have made 4 huge albums on the lives of Roy Rogers and Dale Evans. My collection is enormous and has been the result of over 20 years of gathering everything I could on my two favorite people. Fortunately Roy and Dale were able to see and autograph my books for me in April when I was in Apple Valley. Roy was overwhelmed, as was Dale and all the others who saw them at the Museum. An article featuring the first two albums appeared in your Daily Press newspaper around 1973. I have been fortunate to have met Roy and Dale on numerous occasions in the past and have found them to be real super people who practice what they preach. They are so down-to-earth and so very kind to the people that admire and respect them. I love them both so very much.

Margaret Goldstraw
Vancouver, B.C.

Natalie Wood Feature Tops!

I always find Hollywood Studio Magazine enjoyable and you outdid yourselves with the wonderful articles and pictures of Natalie Wood. I would like to thank you for the very moving articles about Natalie Wood. They were excellently written by Robert Kendall and Patrick Agan. In the aftermath of Natalie's tragic death, it seems that everyone except Kendall and Agan are writing about what they think happened to bring it about. I loved Natalie but she's gone and we should concentrate on all the good she did during her lifetime. This is precisely what Kendall and Agan have done.

Sheryl Diekvoss
Madison, Wis.

A Note From Edith Fellows

Just a note to say "thank you" for the nice mention you gave me in the last issue of Hollywood Studio Magazine. That was so nice—and I didn't know I was the only one in the **first** and **last** edition of the **Players Directory**. Amazing!

Edith Fellows
Los Angeles, Ca.

Where Is Robert Brown?

As a subscriber, I enjoy your magazines regularly, and wondered if you could answer a trivia question for me in one of your upcoming issues. Whatever happened to Robert Brown who played "Jason Bolt" on the "Here Comes the Brides" TV series? He seemed to disappear after the TV series ended.

N.G.
Citrus Heights, Ca.

His Favorite—Bette Davis

I am very worried because I lost my control here and I don't know about the time of my subscription. As I don't want to miss any issue of this marvelous magazine, I beg you to let me know when my subscription expires so I have time enough to renew it in time for not missing any issue.

Hollywood Studio Magazine is a wonderful magazine and every time it gets in my hands it's a joy and I enjoy reading it many times. For the future I would like to see a marvelous story on my idol: **Miss Bette Davis** who is not only the greatest actress in the world as well as a wonderful human being and a fine lady. And according to my file she is the most awarded and honored actress in all the world. And I mean not only with Academy Awards but from all the world as well as from America.

I hope you understand how worried I am about the subscription and I appreciate an answer from you very soon.

Alberto Gana
Rio de Janeiro, Brazil

Thanks for the Note

I sent inquiry out Monday and received my order on Tuesday. Thank you very much.

Mrs. Helen Rodey
Denver, Ind.

For the Record . . .

"The Great Ziegfeld" was made in 1936, not '26.

It's Barbara O'Neil not Neill in "Gone with The Wind."

Walter John Wiener, Jr.
St. Paul, Minnesota

A Gene Kelly Fan!

I would love to see an issue with a cover of and a feature about **Gene Kelly.** He gave so much more than just song and dance to movies—his innovations in dance style were unique, not seen before or since. His art has remained a great influence everywhere in the world of dance. Let us also recall that Gene played his dramatic roles to the hilt. Without the music we might be thinking of Gene Kelly as one of our all-time great dramatic actors. Gene Kelly, perhaps more than any actor, symbolizes "Hollywood" or musicals to countless people around the world. This will always be so, as his talent, humor, charm and magnetic sensuality will always be there preserved on film for each new generation to discover.

Although he looks years younger and absolutely terrific, Gene Kelly will turn seventy years old on August 23. I think that would be an excellent time to feature him. Please keep us up on his current activities—did you cover the tribute to him in Santa Fe in April?

I would also like to see photos of his children now that they are grown.

Thank you so much—I truly appreciate your magazine—it's great fuel for dreams. I would like to correspond with other fans.

Bridget Collova
516 Northfield Rd.
Cleveland, Ohio 44146

P.S. Don't you other fans agree that it's high time that The Kennedy Center and The American Film Institute bestow their honors upon the one and only **Gene Kelly?!!**

A Subscriber & Collector Writes

As a subscriber to the Hollywood Studio Magazine, I have enjoyed Lee Graham's articles and photos of the stars, past and present.

I noticed in one of the issues there were quite a few camera photos of the stars from the old days . . . "Screen's Legendary Ladies" from the November '81 Hollywood Studio Magazine. That brought back the good old days when I was shooting pictures of the stars at the railroad staton and the theaters.

I had a ball and they were all nice to a kid just standing around with a 79-cent camera.

I've been exhibiting my photos at art fairs in Chicago and Michigan, and the response is beautiful, people just want to talk about the stars. Questions like . . . Where were these taken? Are you from California? Were you connected with the movies? etc. They couldn't belive that these were taken in my back yard . . . as the saying goes.

Len Lisiewicz
Chicago, Il.

The Metropolitan Museum of Art Interdepartmental Memorandum

Your costume issue was right on target, much pizzazz. Beautiful women dressed to the bone. Three cheers for Allen Florio for sharing his knowledge and expertise with us.

Diana Vreeland
New York, N.Y.

A Movie Quiz!

J. Zukas of San Jose, California has sent in this short interesting film quiz and asked HSM to publish it in the Letter column.

QUIZ—Shelley Winters killed on film. Match up the titles with the way she was done away with in her films. See how many you know!

1. Take One False Step
2. The Poseiden Adventure
3. The Diary of Anne Frank
4. Let No Man Write My Epitaph
5. Phone Call From A Stranger
6. The Night of the Hunter
7. Lolita
8. The Big Knife
9. A Place in the Sun
10. The Great Gatsby
11. A Double Life
12. Wild in the Streets
13. The Mad Room

Match them:

A. Killed by a hit & run speeding car
B. Knifed to death by lover
C. Slain by her secretary
D. Gunned down by mobsters
E. Murdered by the Nazis
F. Perished in plane crash
G. Strangled to death by actor
H. Drowned in lake by boyfriend
I. Overdosed
J. Hit by a bus
K. Imprisoned by son
L. Run down with car driven by husband
M. Lost at sea

Answers:
1-D, 2-M, 3-E, 4-I, 5-F, 6-B, 7-L, 8-J, 9-H, 10-A, 11-G, 12-K, 13-C

MOVIEREEL

JOHN BARRYMORE GALA TRIBUTE IN NEW YORK

This year marks the centenary of John Barrymore's birth. The Academy of Motion Picture Arts and Sciences, in cooperation with the Museum of Modern Art, paid tribute (July 6) to the lengendary stage and screen star in a gala commemorative program at the recently restored historic Beacon Theater in New York City. Noted writer-director Garson Kanin, who directed Barrymore's last starring film role in *The Great Man Votes,* was host.

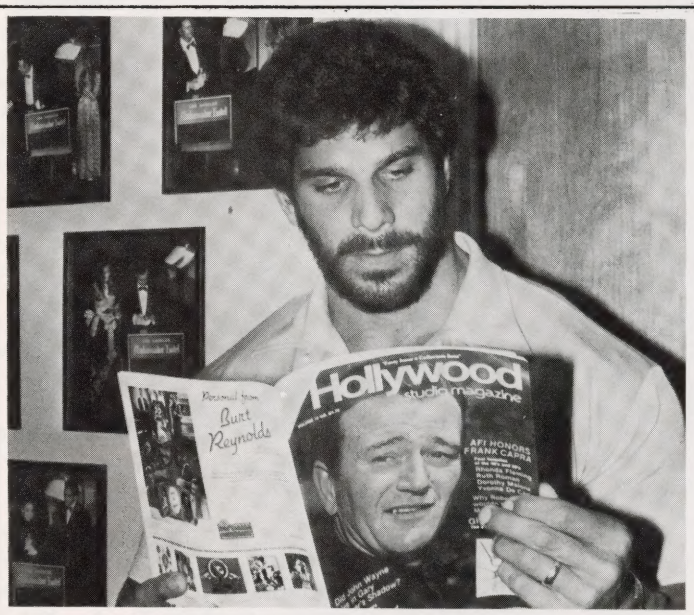
John Barrymore, the Great Profile, the youngest of the Fabulous Barrymores—the prodigious acting family which included sister Ethel, brother Lionel, father Maurice and mother Georgiana Drew—was one of the most admired stage idols of his day. Barrymore made his film debut in 1913, and remained active both in the theater and in movies until his death in 1942.

A special, limited edition poster will be published by the Academy and the Academy Foundation to commemorate the tribute. ★

EDITOR ACADEMY CREDITS INDEX

Byerly Woodward has been named editor of the Annual Index to Motion Picture Credits published by the Academy of Motion Picture Arts and Sciences.

The Academy's Annual Index to Motion Picture Credits lists cast and crew for films released in Los Angeles and provides an alphabetical index of individual credits as well as separate alphabetical indexes in ten craft categories. The index to credits for films released in 1980 is presently available from the Academy, and the index to 1981 credits will be available in June.



Before leaving for Rome where he is filming "Hercules," **Lou** ("The Hulk") **Ferrigno,** was caught by photographer **Yani Begakis** deeply interested in reading HSM.

NEW CAREER FOR JANE POWELL IN NEW YORK

Love is in bloom. That's what's apparently happening to **Dickie Moore,** the former child star who gave **Shirley Temple** her first screen kiss, and his new flame, **Jane Powell.** Right! Jane's in love again, after four husbands, and Moore's her man.

The loving couple were huddling in Bruno's Italian kitchen on E. 58th St., and they were *not* talking about their childhood. Remember when Jane sang for **Jose Iturbi?** Jane is now making her home in New York and just bought a pad that she's whipping into shape herself, scrubbing and scouring. "I hate other people's dirt," she said.

And over dinner with **Ann Miller** of "Sugar Babies," a former co-star at MGM, Jane said she's taking offers to do Broadway revivals.

And Moore? He had dropped acting to become a publicist for other stars and major unions.

MYRNA LOY WILL TELL IT AS IT REALLY WAS

Myrna Loy is hard at work on her autobiography. She promises the book will be full of fascinating details about her life as a Hollywood star of the 1930's and '40's—but warns it won't be "one of those bed-to-bed things, thank you very much." The 76-year-old actress deplored the recent crop of celebrity exposes. "So much of it is lies," she says.

Loy maintains a lively interest in politics and keeps busy with her acting career. This January, she appeared on television with Henry Fonda in "Summer Solstice," and negotiations are under way for another television movie later this year.

FILMEX & S.F. FILM FESTIVAL IN JOINT VENTURE

CANNES, France—Following a series of meetings between representatives of the Los Angeles International Film Exposition (Filmex) and the San Francisco International Film Festival, Gary Essert, Filmex Director, with Tom Luddy and Mel Novikoff, San Francisco Film Festival Co-Directors, announced that the two American film festivals have been actively exploring the possibilities of a joint venture. Pending the formal approval of the Boards of both organizations at meetings in June, the new joint venture will become effective for the 1983 season.

Essert, Luddy and Novikoff explained that the two festivals have come together in an effort to cut costs of producing each event and because "it makes good sense in the current economic climate for nonprofit arts organizations to cooperate with each other." The resultant two city super event (already referred to as "double exposure") will provide a total of 150,000 admissions as well as two completely different American audiences for reaction sampling.

The San Francisco Film Festival will postpone its annual October event until the Spring in order to coincide with Filmex in Los Angeles. Thus, several films will be presented at both events enabling filmmakers to travel to the United States once for both festivals, as well as the American Film Market. Project coordinators acting as principal liaison between the two organizations are Barbara Zicka Smith for Filmex and Barbara Katz for the San Francisco Film Festival.

FILM CLIPS

Brooke Shields signed to star

in "Sahara," a projected $15,000,000 production to be filmed for the Cannon Group. It's a romantic adventure set in 1928 and based on an auto race across the Sahara Desert . . . The **Academy of Motion Picture Arts** and Sciences added Mae West to their poster series. It's part of the Academy's tribute to great figures in the film industry. The limited-edition posters saluting Rudolph Valentino, Clara Bow, DeMille, and now West are available by contacting the Academy . . . An LA-based cable TV company has induced **Silent Movie Theatre owner, John Hampton** into shutting down his old movie palace temporarily. He'll devote his attention to viewing, cataloging, and editing his extensive film collection for airing on pay television . . . Vin Scully, Dodger baseball great, was honored with a star on Hollywood's Walk of Fame . . . Dr. Donald Reed, film author and historian and founder of the The Academy of Science Fiction has been re-elected to his third 5-year term as National President . . .

Mark Goodson, noted television producer, was honored with a star on the **Hollywood Walk of Fame** in a ceremony sponsored by the Hollywood Chamber of Commerce. Mr. Goodson's star, the 1752nd, will be between those previously dedicated to Perry Como and Ronald Reagan . . . **Laurence Olivier** will *not* portray the father of Tarzan in the upcoming Warner Bros. production "Lord Greystoke." He will portray the apeman's grandfather . . . The talented Ann Reinking so visually smashing in Columbia's "*Annie,*" is bound to become the quintessential dance star of the 1980's. Aileen Quinn's carrot-topped and freckled Annie is a standout . . . Poor **Betty Hutton's** bad luck saga continues. Now Betty's publishers sent back her manuscript and want their $18,000 advance back. She can't be found. It seems the born-again Christian's memoirs aren't scandalous enough . . . Taft Broadcasting Co. is planning a $15 million **Amusement Park** in Houston, Texas . . . Dining at the new restaurant/club Espartacus (Los Angeles) were **Raquel Welch**

Continued on Page 40

At Cecils in Palm Springs, **Jack Paar** and **Mary Martin** prove that disco is little more than jitterbug from "the good old days."

HOLLYWOOD'S GOLDEN MEMORABILIA AUCTION

Coming up, an event to end all events, the Berry Auction Company's two day (Aug. 28-29) **Hollywood's Golden Memorabilia Auction,** featuring prize possessions of famous stars and from famous movies.

The auction will take place in four exciting sessions: Session I—Vintage Animated Cels & Drawings; Session II—Vintage Movie Star Photographs; Session III—Costumes and Props; Session IV—John Ford Estate.

The **John Ford Estate** contains over 100 of his personal items including his collections of guns, swords, knives, oil paintings, anthropological artifacts, and beautiful sailing ship models. For further information, please contact the Berry Auction Company at 650-1223.

ELVIS MAY ROCK AGAIN IN COMICS

A new cartoon strip based on the life of Elvis Presley may soon be gracing America's comic pages. But the strip won't reflect Presley's wild life of drugs and women. Instead, it will portray him as an all-American folk hero.

"If you are drawing a hero, you want to keep him heroic," says Frank Bolle of Weston, Conn., illustrator of the strip. So far, three week's worth of strips have been drawn to try to interest cartoon syndicators.

"This is not a whitewash job," stresses the strip's author, Jim Lawrence of Summit, N.J. "I have a free hand, but I shall definitely not be drawing on the negative side of Elvis."

"TREASURES FROM ACADEMY FILM ARCHIVES" SERIES

The first in a monthly series of programs entitled "Treasures from the Academy Film Archives" will present rarely seen works, as well as choice original prints, selected from the more than 3,000 films in the Academy archives at the Directors Guild Theatre, 7930 Sunset Blvd. For more information on future programs call (213) 278-8990, ext. 215.

Academy's Achievement Awards

Kathy Zielinski, a student at California Institute of the Arts, took top honors and won a scholarshipo grant of $1000 in the animation category for her film, "Guess Who's For Dinner," at the Ninth Annual Student Film Awards competition of the Academy of Motion Picture Arts and Sciences.

Summer Seminar

Fay Kanin, writer for the stage, screen and television and President of the Academy of Motion Picture Arts and Sciences, made a summer trip to Concordia University in Montreal as part of the Academy's Visiting Artist Program.

Academy Fellowship

Frank Saperstein and **Robert Henson,** both master of fine arts candidates in film production in New York University's School of the Arts, have been awarded 1982 fellowships by the Academy of Motion Picture Arts and Sciences.

STARS WARS— 3RD EPIC

"Revenge of the Jedi" will be the 3rd epic in George Lucas' "Star Wars" series which included "Star Wars" and "The Empire Strikes Back." The $32.5 million budgeted film is expected to be released in May of 1983.

Lucas said the Yuma location represents the first time that a "Star Wars" series scene has been shot in the United States.

The Howard Kazanjian produced feature stars Carrie Fisher, Mark Hamill, Harrison Ford and Billy Dee Williams, and is being directed by Richard Marquand.

KAHN SCRIPTS TO HERRICK LIBRARY

A gift of 73 film scripts has been presented to the Academy of Motion Picture Arts and Sciences for its Margaret Herrick Library by Conrad Kahn, who was with the sound department at MGM for many years.

Included in the collection are: "The Blackboard Jungle" (1955), "Brigadoon" (1954), "Ninotchka" (1939), "The Teahouse of the August Moon" (1956), "The Three Musketeers" (1948), and "The Unsinkable Molly Brown" (1964)

MAN ABOUT TOWN LEE GRAHAM ...

Phoenix — **CBS** has style! That fact was never more evident than in this Valley of the Sun where the network hosted the fall preview press junket at the Arizona Biltmore. An impressive line-up of screenings was interspersed with interviews of top execs, stars, sports commentators, etc. It may sound like all work, but there was time to play with a steakfry, poolside dinner, Mexican Fiesta and trip to Sedona.

From "Falcon Crest," returning for its second season, were co-executive producer, Earl Hamner, plus Ann Alicia who plays Melissa. Hamner told us **Lana Turner,** who helped the show's rating in a guest appearance, will be returning for four more. Ann, unmarried in real life, will have a baby on TV — and there will be questions as to its paternity.

Sally Struthers is returning after 3½ years of unemployment in the character she created for "All In The Family" with a new comedy series, "Gloria." Sally, adamant about not playing Gloria again when her contract expired with "AITF," is "ecstatic" because both she and the character are different. Sally explains, "A failed Broadway play, a failed TV pilot and a failed marriage made me grow up .. . and motherhood helped me gain an inner strength during that 3½ years."

Tom Poston, representing "Newhart," has a feeling that show will be a big hit for Bob Newhart, returning after a 5 year absence from the tube. Poston plays a bumbling handyman in the series which finds Bob and his wife running a 200 year old inn in Vermont.

For adventure CBS is going to "Bring 'Em Back Alive" with **Bruce Boxleitner** as the big game hunter Frank Buck. The show will focus on Buck's exploits in the late Thirties. If the 70s was the time for TV's pretty ladies — Farrah Fawcett, Jaclyn Smith, Lynda Carter, etc. — the 80s marks the return of the handsome macho male sex symbol which started with Tom Selleck. Boxleitner fits right into the cycle of new heros.

The network has high hopes for "Seven Brides for Seven Brothers," based loosely on the film. "Brides" will expand, but in the first season Terri Treas will be the only woman. The brothers will find wives later. Playing opposite Terri is Richard Dean Anderson who gained fame on "General Hospital." He made the decision to leave the soap "because I must have fun doing what I'm doing."

"The Good Witch of Laurel Canyon" is a high style mystery about a pair of married private detectives whose lives are complicated by her pyschic power. Star **Tim Matheson** describes the series as "paying homage to Nick and Nora Charles with a bit of 'Bell, Book and Candle' thrown in."

"Mama Malone" deals with an Italian widow who's hostess of a neighborhood TV show.

That brings us to "Square Pegs," a comedy about freshmen entering high school. In Phoenix with the two young stars, Amy Linker, 15½ and Sarah Jessica Parker, 17, was Anne Beatts. Ms. Beatts, after establishing herself as a writer on "Saturday Night Live," etc. is making her debut as a producer on "Square Pegs."

As you can gather, CBS is offering something for everyone this fall with the key word, "Entertainment." Keep your dial set!

Loni Anderson and **Burt Reynolds** arrive at Valentino Awards Thalians Presidents Club gala which honored Burt and Bette Davis at the Century Plaza. (Photo by Yani Begakis)

Liberace, in Tinseltown from his Vegas home, gets togehter with **Martha Raye** and **Man About Town Graham.**

Football star **Pat Haden,** who'll be sports analyst for CBS, and **Sally Struthers,** who'll star in new series, "Gloria."

Lord knows the Italians have a flair! So do the Thalians! Put Italy's Rudolph Valentino Awards with the Thalians Presidents Club honoring **Bette Davis** and **Burt Reynolds** and . . . Bravissimo!

The awards are traditionally presented in Valentino's birthplace, Puglia, Italy. This year, observing their 10th anniversary, they were in Tinseltown and the Century Plaza.

You may not think of **Debbie Reynolds** as a comedienne, but she is. She was at her funniest as she spoke Italian, did a Bette Davis impression and fumbled with a microphone that wouldn't stay up ("reminds me of my last husband"). Debbie also introduced Anna Maria "Spaghetti." Ms. Alberghetti sings with the same lilt which made her famous in the Fifties when she was cast in "instant Deanna Durbin roles."

Hal Linden sang, played the clarinet, and referred to the fact that he is out of a job since "Barney Miller" was cancelled.

Former Valentino Award winner **Raquel Welch** remembered working with Burt in "100 Rifles." She saw he was getting all the attention until she removed her underwear and put her costume back on. That was in the Sixties, but noticing Raquel's clinging gown, it looked as if things haven't changed much.

With his own particular brand of combined modesty with egocentricity, Reynolds noted, "I'm not good at accepting awards because I never get any . . . "

Bette Davis remembered that when she was 13 she fell in love with Valentino when she saw "The Four Horsemen of the Apocalypse." The evening's highlight was the two screen legends, Davis and Reynolds, on stage together clutching their gold statuettes of the legend of an earlier era, Valentino as "The Sheik."

★★★

Unless you're living in Lower Slobbovia you must be aware that **"Annie"** has burst upon screens throughout the nation. A small part of the $10 million being spent on advertising and publicity went for a media luncheon in the Beverly Hills Hotel.

Moving from table to table during lunch, the interviewees were a bit defensive and seemed sure audiences would like the film more than the critics. They may be right. "Annie" opened to enormous grosses.

Sipping a Virgin Mary (Bloody Mary without alcohol), **Carol Burnett** expressed annoyance over the $6 ticket price for "Annie." She looked unlike Burnett probably due to her Hawaiian tan, subdued manner and brown hair combed back in a short style.

John Huston, directing his first musical after launching his career 40 years ago with "Maltese Falcon," was here from Las Caletas, part of the Chacala Indian Community in Mexico, accessible only by boat. The 75-year-old director, suffering from emphysema, noted "I can't guess what 100 million people will like. It's hard enough to know what I like." He's back in Mexico now where he'll stay until next month when he goes to Switzerland to direct "The Rack."

Sitting next to **Albert Finney** at lunch I couldn't help notice that full head of hair — a contrast to bald headed Daddy Warbucks on the screen. Finney explained that his hair grew back thicker after shaving his head twice a day for the role. For "Annie" Finney made an exception to his rule about not promoting his films. He declares, "A person's standing in the arts should rest on talent and have nothing to do with his personal life." He may be referring to his widely publicized fling with Audrey Hepburn during the filming of "Two For the Road" after which her marriage broke up.

"Annie," herself, 10-year-old **Aileen Quinn** has let her dyed red hair return to its natural brown, but the freckles remain. The fidgety youngster was happy to talk about how "neat" it is that she was selected to play the little orphan over thousands of little girls.

Less verbose than the other stars of "Annie," **Sandy's** only comment was "Aarf!"

★★★

Of special interest in "Seven Brides For Seven Brothers" when it opened at the Pavilion was an appealing **Debby Boone** making her musical theatre debut. It's been a busy five years since she became an overnight recording star with "You Light Up My Life." Since then she's become a wife, (Mrs. Gabriel Ferrer) and a mother.

Naturally, Ms. Boone was the center of attention at a champagne reception honoring the "Brides" following the opening. Her proud mother-in-law **Rosemary Clooney** was with steady beau Dante DiPaulo and **Martha Raye,** the later with whom Clooney tours in "4 Girls 4." Pat Boone rushed over from a Palladium appearance to join wife Shirley and their family.

The **Boone** boom continued a couple of days later when Shirley received the Children's Village USA Woman of the World Award. Pat announced "I feel like I'm married to Joan of Arc." John Raitt introduced **Mary Martin,** also receiving a

Continued on Page 29

At soiree following the Pavilion opening of "Seven Brides for Seven Brothers," **Debby Boone,** on the right, receives congratulations from her mother and father, **Pat and Shirley Boone,** and **Howard Keel** who co-starred in the film version. (Photo by Yani Begakis)

Peter Strauss, June Haver MacMurray and **Efrem Zimbalist, Jr.** at Children's Village Woman of the World Awards. (Photo by Nate Cutler)

JAMES DEAN

The rebel who wouldn't die

By Patrick Agan

The legend of movie bad boy James Dean just won't die—and there are thousands of fans who frankly don't want it to! In fact, almost twenty-seven years after his death on September 30, 1955, his persona was the subject of a Broadway play, "Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean," about how three women's lives were altered by his. Songs and books have been written about him and television showings of his three major films continue to bring in big ratings.

Why?

Dean's major Hollywood career lasted less than two years during which he starred in *East of Eden, Rebel Without a Cause* and *Giant.* At the time of his tragic automobile crash, only the first had been released—and that only seven months before. It made him an overnight star, sparking a sense of basic rebelliousness that literally infected the youth of the otherwise placid Fifties, and most certainly youths who had never read or understood John Steinbeck's story until they saw it larger-than-life onscreen being interpreted by a slight, facially handsome young actor named James Dean. He brought the role of the alienated 'Cal' to brutal, understandable reality as an object of parental disapproval who is unable to transform himself into someone appreciated and understood by a father he most chose to please.

As jaded a critic of 'movie stars' as Hedda Hopper said she sat through *East of Eden* "spellbound" even though she'd earlier—and loudly—deplored his demeanor of T-shirts and blue jeans. Happily others more talent-oriented also recognized the raw but ripening Dean as proven by his Best Actor Oscar nomination for the film. He lost the award to Ernest Borgnine's *Marty* but he was dead before he even knew of his nomination, the first, by the way, that the Motion Picture Academy members had ever bestowed posthumously.

With his front-paged death there came the beginning of a James Dean Cult, the like of which hadn't been seen since Valentino's death almost thirty years before, a cult that was enlarged within weeks of his burial with the release of the now-classic *Rebel Without a Cause.*

The fan magazines went wild, unearthing every detail of Dean's short life they could, dwelling particularly on his "inner torment" concerning his failed romance with Pier Angeli. True the delicate Italian actress and Dean did have a serious affair but his general disregard for social amenities brought it to an abrupt halt. He was a rebel in his time, but he was just too much of one for gentle Pier and her Old World family. When she married singer Vic Damone just months before Dean's death, he sat across the street from the Beverly Hills church, revving his motorcycle, a cigarette dangling from his lips, as the bride and groom emerged.

At the time, the 23-year-old, Indiana-born actor was just tasting the initial fruits of stardom—and it was all happening too fast. *East of Eden* had made him an "overnight star" and he was instantly being compared with other members of the outcast actors of the time; Brando, Clift and Newman. In his headlong search for identity, he borrowed bits and pieces from all of them in hopes of defining a true personality for himself, a goal that eluded him to the end but which his fans picked up on and loudly adored.

A scant five years before, he was an 18-year-old with three obsessions; sports, motorcycles and acting. When he won a state acting scholarship in his senior year of high school he was determined to run with it and shortly moved to Santa Monica, California where he lived with his father. (His mother died of cancer when he was nine.) Shortly he won bit parts in several forgettable pictures including 1951's *Fixed Bayonets* and, later, the Rock Hudson-Piper Laurie starrer, *Has Anybody Seen My Gal?*

Those sent him to New York in search of training and his latent ability helped him land several good parts on live television, *the* great actor's training ground of the period. He lived the almost-obligatory Bohemian life of the struggling actor. He flirted with Strasberg's Actor's Studio although was never fully committed to it, and finally hit pay dirt when he

was signed to play the Arab homosexual in *The Immoralist* opposite Geraldine Page and Louis Jourdan. He rehearsed intensely in the role, toured with it and opened triumphantly on Broadway in 1954—only to quit the following day. He had proved his point as per stage work and had just found out that Elia Kazan had cast him as "Cal" in *East of Eden.*

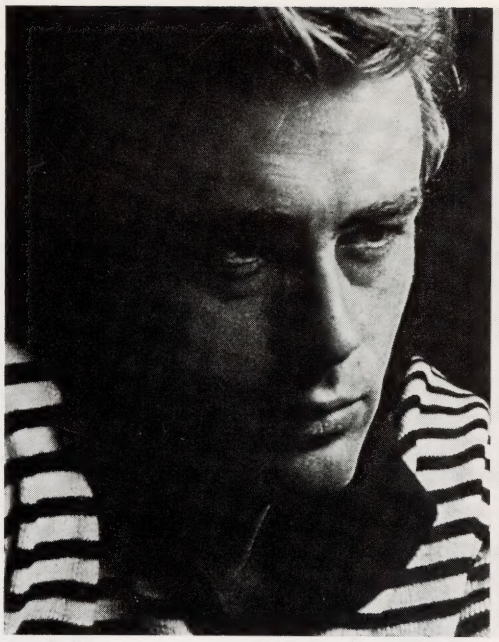
Once back in Hollywood with a star role in his pocket, Dean shortly became the actor's "Everyman"—a different person to almost everyone who met and/or knew him. His closest friends were industry fringe types such as actress Maila Nurmi, best remembered as "Vampira," the hostess of an L.A. horror movie program. Established stars such as his idol, Brando, didn't want to know him. One night Dean appeared at a party he knew Brando was attending in an identical leather motorcycle costume to the one Marlon had worn in *The Wild One.* Though they posed uneasily for a few pictures, the friendship Dean hoped for never materialized.

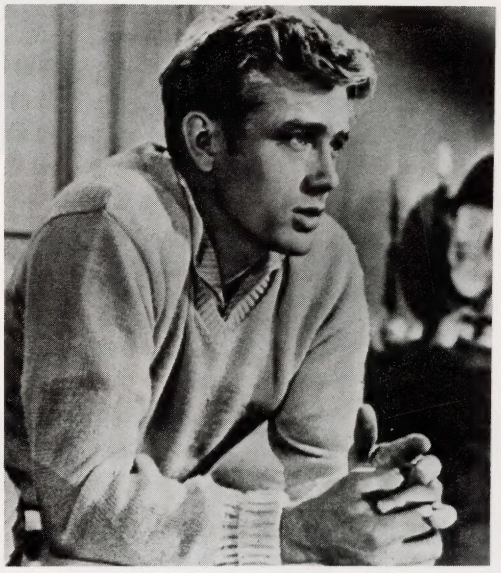
Also he was quick to become a negative in the eyes of his director Elia Kazan. Though "Gadge" Kazan never denied Jimmy's talent, he said "when he got success he was victimized by it. He was a hero to the people who saw him as a little waif, when actually he was a pudding of hatred."

Others saw the different side. When Natalie Wood starred with him in *Rebel,* in her first adult role, she liked him and briefly dated him before his involvement with Ursula Andress, then just arrived in Hollywood. With her shortcropped hairdo (very pre-John Derek), Ursula and Jimmy looked like brother and sister. Said one friend, "it looked like he was dating himself!" However the affair wasn't taken seriously as Ursula had her sights set on more than sitting around lowlit coffee houses, even if her escort was the hottest new star in Hollywood.

The success of *Rebel Without a Cause* only heightened the fan frenzy of Dean's following, suprising Warner Bros., because there was an unwritten law in Hollywood that films with dead stars in them didn't do well at the box-office. The fans picked up on it though and made it a big moneymaker, a fact not lost on the makers of Dean's last film, *Giant.*

Released a full year after his death, the picture, co-starring Elizabeth Taylor and Rock Hudson, was one of the biggest sensations of 1956. And again James Dean got a Best Actor nomination; and again he lost. He had finished the film just three days before his death the previous year and it proved a fitting epitaph to his short, comet-like career. It established without a doubt that he was a true, inventive and original talent.





Naturally in the years since his death there has been much speculation as to whether he'd have been able to continue it all. Of the three stars he was most often compared to, only Newman has remained with any semblance of looks or talent intact. Clift's tragic death in 1967 ended years of personal misery while Brando has swathed his own in a cloak of fat that has made him virtually a hermit except for occasional million dollar sallies in character parts.

As for Dean, perhaps his co-stars from Rebel summed him up the best. Sal Mineo said, only two years before his death in 1977, that Jimmy "started the whole Youth Revolution . . . and he paid for the privilege."

And the late Natalie Wood said, "He loved life but maybe he grabbed too hard at it." Perhaps he did, for in his haste he never got a chance to grow old, or to grow up.

Patrick Agan, the author of *The Decline and Fall of the Love Goddesses,* is currently working on *The Decline and Fall of the Love Gods,* of which James Dean is one. ★

Jim Haspiel's Untold story about

The Legendary James Dean

By James Robert Haspiel

Nighttime, September 30th, 1955. Some friends and myself ascend a fifth-floor staircase in an unpretentious gray building located at 19 West 68th Street in New York City. In a dimly lit hallway on the top floor landing our eyes light upon the inches-ajar door leading into the apartment of movie idol James Dean. Just hours earlier the media had flashed the news that the 24-year-old actor had been killed in an auto mishap outside Paso Robles, California. Now, beyond the doorway to his apartment there seems a poignant stillness. Someone places a hand on the door and it all but floats to a fully opened position, the darkness within beckoning to us, daring each one of us to enter. We do.

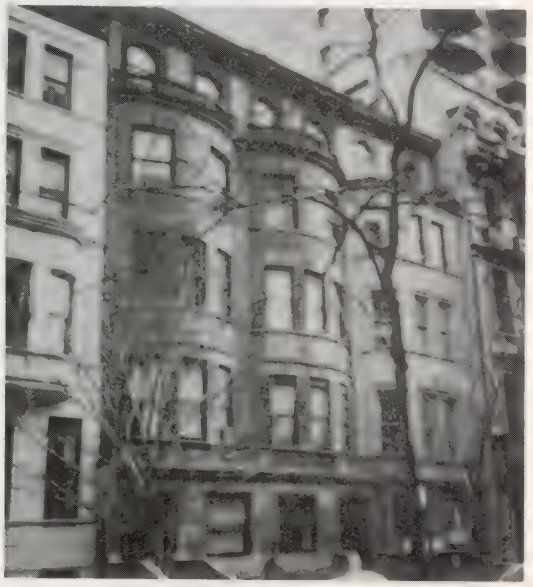
As my eyes adjust to the moonlight filtering into the room from a circle-shaped window on my left, I am filled with a mixture of quick emotions, of strange feelings. Can this really be the abode, the private world of a famous movie star? This tiny space so casually appointed with secondhand furniture and bongo drums and in such need of a good dusting? For a youth of seventeen—I am that age—the visions before me do not reflect my glorified images of the trappings of Hollywood success. Faded pillows. A cot hidden under an old army blanket. Shadows on the walls, o u r s — his?

It was not my idea to come here tonight, I am just tagging along at the tail-end of another's improbable whim. But now I am here, and though I have seen and surely been impressed by James Dean on the cinema screen that year in both *East of Eden* and *Rebel Without A Cause,* who is this celluloid presence *off* the screen, the actor about whom I've been told such diverse and unprintable (then) things. Cinema historians tell us that James Byron Dean was born in Marion, Indiana on February 8th, 1931. Young Jimmy's mother died before that decade's end (he now rests beside her in Fairmount, Indiana). James Dean entered show business via an early television commercial, subsequently performed in various show on the small screen, gravitated towards the Broadway stage, and eventually wound up in Hollywood, where he played bit parts in films, among them *Sailor Beware* ('51), *Fixed Bayonets* ('51), and *Has Anybody Seen My Gal?* ('53). And there are those movie buffs who claim to've spotted him in *Deadline U.S.A.* ('52) and *Trouble Along the Way* ('53) as well.

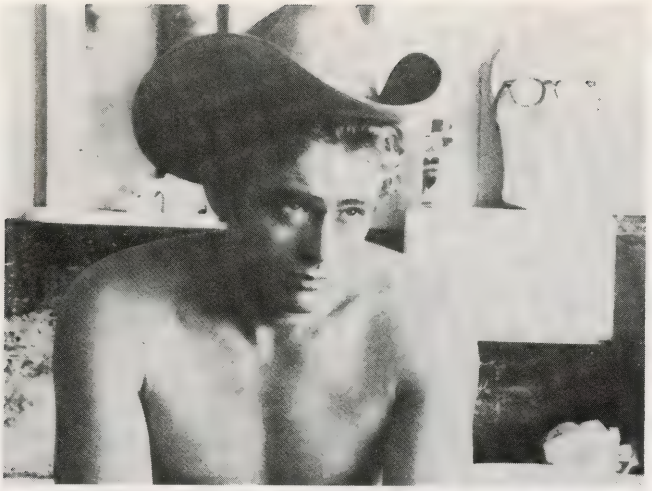
Did James Dean have a secret death wish?

One clue to the naked intensity of James Dean's more notable cinema performances lies in an off-screen happening that took place during the 1955 filming of an outdoor location scene with Elizabeth Taylor in Texas. A throng estimated at 5,000 assembled to watch the actors filming *Giant,* and right in the middle of their first scene together Dean walked away from Miss Taylor and facing the huge crowd of onlookers undid his

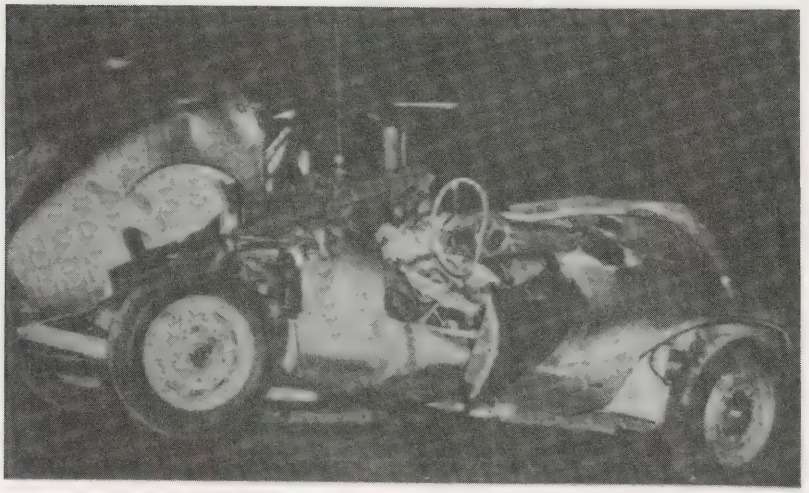
Typical portrait of Dean.



Dean's apartment building ('82).



James Dean in ***Giant.***



Auto in which **Dean** met death.

Mike Haspiel & Shelley Winters.

pants and urinated on the Texas soil. "I figured if I could pee in front of all those people then I could do *anything* in front of that camera." He then rejoined Elizabeth Taylor and completed the scene in a single take. Mere months after that incident I will stand beside his empty bed, Dean himself lying on a slab in a California morgue. And how can any of us lingering about his small apartment those tenuous minutes know that Dean's cult-following will rapidly grow to world wide and enduring status.

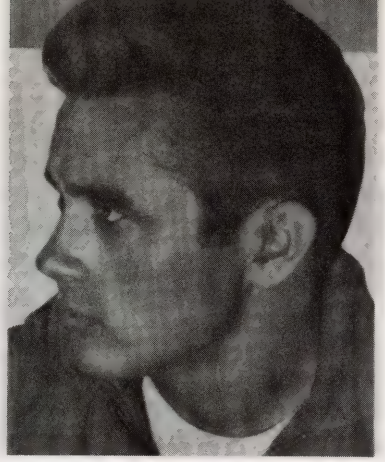
Indeed, on that tragic evening we realized nothing at all about the many future *lives* of the newly deceased actor. A quarter-of-a-century later I will sit inside Jimmy's alma mater, the Actors Studio, watching the Shelley Winters directed version of Edward Albee's play, *Everything in the Garden,* starring my own son Michael opposite a sensual Susan Tyrrell (the co-star of 9/30/55, a 1977 film about the day Jimmy died) on the very stage that once bore the talents of Dean, of Monroe, Brando—each gigantic symbols of our yesterdays, my own 11-year-old Mike an embryo symbol of our tomorrows. Having watched Mike's performance, Lee Strasberg, customarily reserved Artistic Director of the Actors Studio declares: "Michael is a *wonderful actor.*" Two-time Academy Award winner Shelley Winters adds, "Michael is a natural, intelligent actor—he practically stole *Everything in the Garden* from the seasoned professionals with whom he shared the Actors Studio stage. We will work together again!"

About sharing the Actors Studio stage, Shelley confides to me about the long-ago day she'd watched Jimmy Dean do an improvisation scene at the Studio, one which culminated with a highly dramatic moment in which the actor's depressed character began to slash at his wrists with such total believability that Winters rose from her seat in the audience of Jimmy's peers and rapidly charged the stage in a frantic effort to "save" Dean from what she'd preceived to be impending serious injury: "I thought he was going to commit suicide! I grabbed his arm, and he got me involved in the scene—I was only an *observer.* And I was scared to death! Then when he got me involved in the scene it became an improvisation about why *I* was trying to commit suicide!" Shelley added, "I knew Jimmy quite well." And from that unforgettable time of Marlon and Marilyn and Jimmy, how clear my memory of that night in Dean's flat remains; the mental images of silhouettes drifting about in his

Continued on Page 29

Studio Co-Workers Remember Dean

by Brian O'Dowd



"If a man can bridge the gap between life and death. I mean, if he can live on after he's died, then maybe he was a great man." —**James Dean**

It's hard to remember any other screen newcomer who aroused as much excitement in Hollywood as James Dean did in his first major picture "East of Eden." The word went around before its release that there was a young genius in our midst who was as rebellious as he was talented. You could see him sitting in the Warner Bros. commissary, slumped, surly-looking, carelessy dressed in black with a black shirt and tie, black pants, a black leather jacket and a pair of heavy riding boots. He was 5'10", blue eyes, blond hair, 155 lbs. He didn't like to be asked how tall he was and if you did he would answer "My feet just touch the ground. Abe Lincoln said that too!" Dean had recreated his early years. "After I graduated from high school I enrolled in the University of California at Los Angeles as a pre-law student, but I dropped out after two years of it. There is always somebody in one's life who stimulates you to the point of trying to find the right direction. For myself, that man was James Whitmore. He encouraged me to go to New York. I went, and after several jobs on television I got into the cast of a couple of Broadway plays . . . I'm very grateful to Jimmy Whitmore, but then let me say this—no one really helps you—you do it yourself."

Of New York he said, "It's a fertile, wonderful generous city, if you can accept its violence. It offers so many things to do. I go to dancing school, take percussion lessons, acting lessons, attend concerts, operas." When asked "I understand that you are a motorcyclist, and that you tear around town on your machine," he answered "Yes, I have a motorcycle. I do not tear around on it. I intelligently motivate myself through the entanglements of the streets."

Lots of things about Jimmy were good, and wonderful. But one thing, he wasn't perfect. He would have laughed with wicked delight if anyone had suggested it to him. Sure he was troubled and lonely, too sensitive, too self-conscious, but he had happy moments filled with the love of life and something he loved more than life—acting.

In 1951 his agent at the time, Peter Whit, got him an audition for the Broadway play "See the Jaguar" which starred Arthur Kennedy. He got the role and also the best reviews. "See the Jaguar" opened in New York at the Cort Theater on December 3, 1952 and closed after only six performances. His next play was "The Immoralist" which opened on February 1, 1954 at the Royal Theater. In the cast were Geraldine Page and Louis Jourdan. Jim played the part of an Arab boy. The opening night he gave a performance which later won him two Broadway awards, The Tony and the Danile Blum Award, both for the most promising actor of the year. At the time he was making $75 a week. After opening night he handed in his two week notice.

A friend of Jimmy's, Jim McCarthy, who was then a law student, remembers "When Jimmy left for the show, I said to him . . . 'Try to be a good actor tonight.' He turned around and put his hand on my shoulder. 'Mac,' he said slowly, 'I don't want to be a good actor. I want to be the best actor there is.' With a quick change again he punched me lightly. 'Told you I'd get to the big town someday,' he said and ran off down the stairs."

His first public appearance, the premiere of "East of Eden" will not be forgotten by anyone, least of all actress Terry Moore who practically had to drag him there bodily because he was so scared to face his public. He had been spending a great deal of time with her before the premiere and when they'd finally become friends, she convinced him to buy a tuxedo for the occasion. He needed one, he argued, like a hole in the head, but was finally convinced that Terry knew what she was doing. Somehow or other Terry badgered Jimmy to take her to the big affair. All the way down to the theatre, Terry recalls, he tried to find reasons for going back home. Once there, while flashbulbs flashed and newsmen played him with questions, he tried to get lost in the crowd.

James Dean had two favorite actors: Montgomery Clift and Marlon Brando. He first saw Brando in the film "The Men." A friend of mine, Bud Garrett, was working as an extra on the movie "Desiree" at the 20th Century-Fox Studio on Western Ave. in Hollywood (which by the way is now a Zody's department store) and he told me that Dean would come and visit the set to watch Brando playing Napoleon. Bud had a friend by the name of Kenneth Kendall visiting him on the set when Bud pointed out James Dean in the wings. Later Dean was to commission Kenneth Kendall to do a sculpture of him. It was well known that Brando would have nothing to do with Dean and would not return Dean's calls, but after awhile Brando began to change his mind when he found out that James Dean was such a good actor; in fact, he sent a message to Dean on the set of "Giant" via Maila Nurmi. "Tell your friend, that boy you're running around with that I think the greatest actors in the world are Paul Muni, Lawrence Olivier and James Dean!" Jimmy was delighted and sent a reply the same way to Brando "You know I think the greatest actors in the world are Paul Muni, Lawrence Olivier and Marlon Brando!"

While on location with "Giant" the cast and crew heard the news that young stars Bob Travis had died in a private plane crash and that Susan Ball had succumed to cancer—Jimmy predicted to a friend "Well, three is the number of completion, and I'll be number three—don't worry." Just before his death, Jimmy and Nick Adams had a nightclub comedy act which was under consideration by four Las Vegas clubs. The act started off as a gag on the set of "Rebel" which had Dean as Elia Kazan and Nick Adams mimicking Brando. It was a big hit with the cast and crew.

Dean was fond of quoting a line from Nick Ray's "Knock on any Door": "Live fast, die young and have a good looking corpse." His close frineds were his agent, Dick Clayton of Famous Artist, Nick Adams, Dick Davalos, his costar from "Eden" and Perry Lopez. He was well liked by grips, stagehands and extras. The loves in his life were Pier Angeli, Lili Kardell, a Swedish actress, Mila Nurmi (billed on T.V. as Vampira), Ursula Andress (who looked so much like Jimmy she could have passed for his sister), Terry Moore

and Natalie Wood.

His Co-Workers Remember

Not many people that I have spoken to over the years speak very well of Dean. One who did was *Mercedes McCambridge* who had a very good relationship with him while filming "Giant" in Texas. They spent a great deal of time together and at the end of the filming back in Burbank, Jimmy invited Mercedes to drive up and watch him race in Paso Robles on Saturday, October 1. Jimmy left early on Friday morning around 10 a.m. and Mercedes left Hollywood Friday evening, driving up the same route that Dean had gone only a few hours before. On the way up she made a stop at a coffee shop at Blackwell Corners, the very same coffee shop that Dean and friends had stopped at earlier in the day, only to hear the bad news about Dean's death from the waitress.

On talking to *Rock Hudson* on the occasion of the 21st anniversary of Dean's death, I asked Mr. Hudson how he felt after 21 years. "How do you want me to feel?" he remarked. "I don't know," I replied, "You were the one who knew and worked with him." "We shared a house together while we were filming "Giant" in Texas. He was not a very nice person; he wasn't very clean and didn't talk. I don't know what cocoon you've built around Jimmy, but I would hate to shatter it for you."

Ann Doran who played Jimmy's mother in "Rebel" got quite close to him after a few weeks of filming and working together. She told me he would come over to her house to show her his new bike and later his new silver grey Porshce Spyder. In fact, he came over the night before that ill fated trip. Often they would talk through the very eary hours of the morning about various things. "I guess he really saw the mother image in me," said Ann.

Burl Ives gave me some insights into the filming of "Eden." He said that Dean would never stick to the scripts. During the last week of filming when Dean had to shoot the scene with Raymond Massey who plays Cal's father and refuses his son's gift of money wrapped in gift paper, Dean puts his arm around Mr. Massey and drops the money behind his father's back and breaks down and cries. This was all done without warning to Raymond Massey. The scene was spontaneous and one of the strongest in the picture.

It's not hard to remember Jimmy the way he really was, the way that made all the kids all over the world wish they could be his best friend or his best girl. All we have to do, to find a clear true picture of him, is go back to "East of Eden" and then the memorable follow up "Rebel Without A Cause." Even though he was playing a part we saw him frequently. We knew him as one never could through "Eyewitness" reports. Because in a way that is easier to feel than explain . . . Jimmy was the boy we saw on the screen, and being himself, he became a part of all the kids who saw him all over the world.

On Friday, September 30, 1955 at twilight, Jimmy had been averaging about 75 miles per hour as he approached route 46 and 41 in Chalame. A Ford sedan, going in the opposite direction on route 46 began to turn left, the driver didn't see Jimmy's car coming and turned. Jimmy is believed to have said to Rol Wutherich who was riding with him, "That guy up there's gotta stop. He'll see us." At 5:45 p.m. James Dean was dead. Wutherich was thrown clear. Dean died almost instantly.

In Freemount, Indiana, people still go and visit his grave and some even go to the house where Dean lived in hopes of being allowed to see it. Marcus Winslow says "Wouldn't you think after all these years they would leave us in peace. But people still come to see this house and some want to see his room, it's much the same as he left it."

The **James Dean Memorial** is situated on highway 46 just ½ mile or so from the intersection of highway 41 in Cholame, California. It's easy to see why Dean's Porsche Spyder would have been traveling at speeds of 75 to 100 miles an hour or more through the Antelope Grade and through the Polono Pass. There were very few cars on the highway that hot sunny autumn evening on September 30th, 1955. Dean was not wearing his seat belt as he drove towards the intersection of 46 and 41 with his passenger Rolf Wutherich. Reaching the intersection at that time approx. 5:45 p.m. a Ford Sedan driven by Donald Turnupseed, a 23-year-old college student, was starting to make a left-hand turn onto 46, not seeing Dean's fast speeding car. It all happened so fast. Dean's car hit the sedan broadside and then his Porsche skidded into a ditch on the right side of 46. Dean was dead in his seat. The impact of the crash had thrown his head back, breaking the neck and severing his head nearly from his body. Turnupseed was only slightly injured and he had little damage done to his sedan. Dean's passenger, Rolf Wutherich, was thrown clear of the car. James Dean's last words were to Wutherich, "That guy up there's gotta stop; he'll see us." It was 5:59 p.m.

"Death is the one Inevitable, Undeniable truth. In it lies the only ultimate nobility for man. Beyond it, through immortality, the only hope." —James Dean

- *He left an estate of $105,000.*
- *In 1956 James Dean was nominated as best actor for "East of Eden."*
- *In 1957 he was again nominated this time for best actor in "Giant."*
- *In 1955 he received the Photoplay magazine in recognition of their readers' selection of James Dean as Best Actor of 1955.*
- *He also won the Council of Motion Picture Organizations' first audience Awards Election for best performance of the year. Had he lived, his next two pictures were to be "The Left Handed Gunman" in which he was to have played Billy the Kid. And then "Somebody Up There Likes Me", both roles going to Paul Newman.* ★

A BARE FACT

In ***"Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean,"*** the Broadway show which closed after 52 performances, there was a scene in which Cher, Karen Black and Sandy Dennis excitedly looked at a photo of their idol in the buff. Some Dean historians deny the photo's authenticity, others insist that it's real. The shot shows the star au naturel seated on the branch of a tree.

EXCLUSIVE CANDID STUDIO SHOTS OF JAMES DEAN

Photos by Brian O'Dowd

Street signs found by Jimmy in Marfa, Texas during location filming of "Giant" amused Jimmy and Liz Taylor on the set.

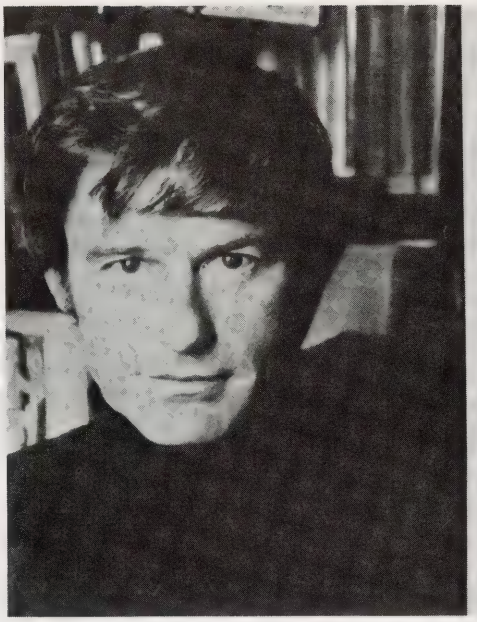
The Observatory where Rebel was shot shows Dean taking a rest during shots.

1—James Dean in Universal's "Has Anybody Seen My Girl?", his first film in which he had one line. 2—James Dean on location, "East of Eden." 3-6—Photos 3-6 are from the various wardrobe stills of "Giant."

Some of the photographs in this issue of Hollywood Studio Magazine have never been seen before and are quite rare. It's amazing to know that 27 years after Dean's death, Warner Bros., now Burbank Studios, still gets fan mail for him and fan clubs are too many to mention and all doing very well and still growing stronger.

Roddy McDowall Actor in demand

By George Haddad-Garcia



Before and after his three hour makeup session as the chimpanzee in ***"Planet of the Apes."***

He's been an actor since age five, and though he looks under 40 and has a boyish appeal, Roddy McDowall has spent nearly half a century in show business!

He has become one of the most in-demand character actors on both sides of the Atlantic, and has a large cult of fans. There are those who remember him as a child actor, opposite natural wonders like Lassie, Flicka and Elizabeth Taylor. He has worked with top talents, from John Ford to Liz Taylor (his good friend; they worked together again in *"Cleopatra")* to Barbra Streisand (Roddy played an aging chorus boy in *"Funny Lady").*

The charming actor, one of Hollywood's movie buffs himself, recalls, "I started acting at a ridiculously young age. I guess I had a certain amount of talent and a boyish — rather babyish — charm, and my mother was determined that this prodigy of hers would be a miniature superstar. She was an intelligent woman, not the sort of virago the usual stage mother is pictured as being, and I went along with the whole thing eagerly because it seemed the thing to do. I don't really think I missed a thing, not having that so-called normal-goofing-off childhood."

Though a Britisher by birth (he still has an accent, and therefore made a most civilized-sounding ape in *"The Planet of the Apes"* series), and he was evacuated to the U.S. during the blitz in London, with a contract at Fox. Once childhood stardom had run its course, Roddy found himself typecast and not getting the types of roles he desired. "I always looked younger than I am, and the last films I was offered, then, all had the wide-eyed mentality of a 12-year-old nitwit. They were just vehicles to use up whatever name I had. I decided to take things into my own hands."

So he left Hollywood when in his early 20's. But — unlike, for instance, Ms. Taylor — Roddy didn't find the studio system oppressive. "The paternalistic system at MGM was wonderful for those of us there. It was an all-encompassing home. We formed beautiful friendships with lovely people."

Roddy left just as the golden age of movies was ending. For the next two decades he based himself in New York City, in a more mature, challenging climate. He did off-Broadway, he did Shakespeare, and he toured, appearing in plays like *"No Time for Sergeants,"* *"Julius Caesar"* and *"Escapade."* During the golden age of television, he co-starred in some 100 TV dramas, and he won the highest awards in both mediums — the Tony on Broadway and the Emmy for Television.

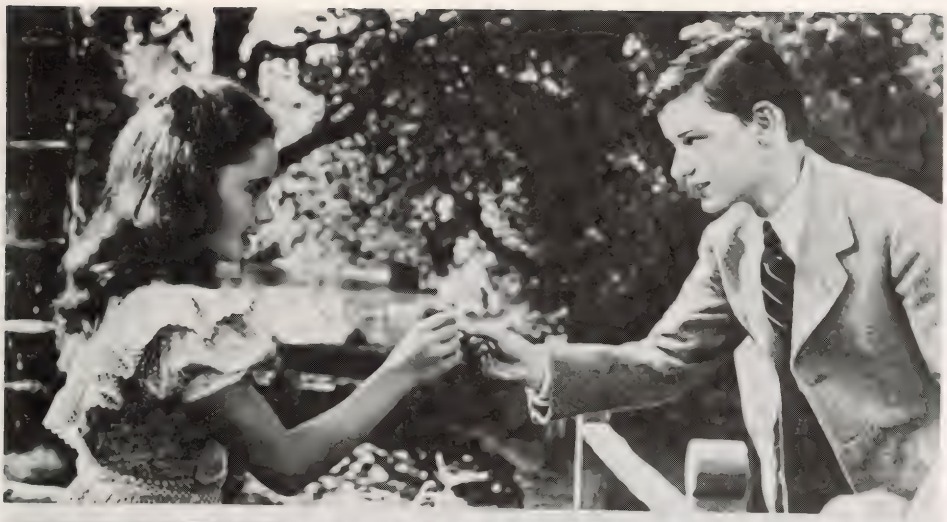
Additionally, the intelligent actor developed his hobby of photography into a second career. His work was featured in "Life," "Look," "Harper's Bazaar" and other magazines, and his celebrity photos were made into a memorable book in which the photos were accompanied by celebrities' comments on the celebrities pictured. He continues to do photography on a free-lance basis for top magazines. "At first it was difficult to make people think I was serious about it," says the cheerful perseverer.

Today, McDowall lives in California and alternates motion pictures (his latest role is the bitchy gossip columnist in the Agatha Christie thriller, *"Evil Under the Sun"),* a television (he has done late-night comedy shows with the likes of Steve Martin, etc.) and theatre (he's said to be looking for a new Broadway project, and may go Shakespearean again, in his friend Liz's new repertory company; because she cherishes her privacy, he will not speak about Taylor at length).

For a long time, Roddy was automatically connected in the media's and the public's mind with Lassie. Then he became associated, in a less visible way, with another mammal. "I suppose I officially ceased being Lassie's-brother when *"Planet of the Apes"* came out and became such a big hit. I loved my part in that. The makeup was fantastic, and once again, it was a matter of interpreting a character and personality, not just a fright-wig sort of thing. The whole project was harder work than anything I'd done, but also more rewarding."

In all, he starred in four of the five "Apes" movies, and in the TV series based on them. Horror and the off-beat are not alien to Roddy's roles, for he has played shocking roles in films like *"The Legend of Hell House"* and even a gypsy grandmother in Joan Rivers' *"Rabbit Test."*

Other among his myriad films include *"The Poseidon Adventure,"* *"Bedknobs and Broomsticks,"* *"The Longest Day,"* *"The Loved One,"* *"That Darned Cat"* and the recent remake of *"The Thief of Baghdad."* But, typically, the forward-looking actor prefers not to dwell on his past accomplishments. "I've enjoyed doing *'Evil Under theSun'* because the cast was splendid (including Maggie Smith, Peter Ustinov, Diana Rigg and James Mason) and so were the locations. It was fast-paced, and I'm a Christie fan, and I got to play a Hollywood gossip columnist — and



Child actors **Elizabeth Taylor** and **Roddy** in ***"White Cliffs of Dover."***
In ***"Lord Love A Duck"*** with **Ruth Gordon** and **Tuesday Weld.**

Roddy and **Elizabeth Taylor** continued their friendship working together in ***"Cleopatra."***

"There was an outspoken conspiracy against my ever growing up."

His most successful film as a juvenile was ***"How Green Was My Valley."***

I've always been interested in Hedda and Louella and what they did and wrote about."

But, like many "Hollywood Studio" readers, Roddy is a "compulsive collector," and one of Hollywood's acknowledged resident experts on the history of the cinema (he has often hosted special TV showings of classic movies, and like Debbie Reynolds, he is pushing for a comprehensive museum of Hollywood lore and artifacts). His collection includes film ads back to the 1930's and fan magazines dating from nearly the beginning, 1912. His collection, once merely, "fun," is now very valuable, and would make a wonderful beginning for a projected museum.

"What Hollywood has created and given us is too valuable to let be destroyed and forgotten," he feels. "It should be preserved. It's amazing how much has been allowed to slip out of responsible people's fingers, and how much commercialism has taken over what used to be a real art." He is, however, still a film fan, and finds outstanding many of today's motion pictures, allowing that, at any given time, a majority of Hollywood's output is non-classic. "When we think back, we remember the classics, but most of the films weren't classics." Still, he hopes that younger generations of fans and collectors will continue to help preserve and enhance Hollywood's past through memorabilia and collections.

Looking forward to the future, Roddy declares he is just as busy as he would like to be; he still has offers from each media, is still finding challenging movie roles, and has time left over for his many friends and for travel and enjoying his personal life. He has so many friends that Ruth Gordon once declared, "He has more friends than anyone I know. No one has such a following, except maybe Queen Elizabeth."

The smiling, youthful bachelor allows, "Life may not be Hemingway's moveable-feast at all times, but it's been so good to me that I really have very little to complain about." ★

ELEANOR POWELL

Born to dance

by Jeff Parker

"The likes of which we'll never see again," said Frank Sinatra in "That's Entertainment." Mickey Rooney introduced her in "Thousands Cheer" as "America's greatest dancer." The Dance Masters of America: "The world's greatest tap and rhythm dancer." Toscanini: "Three things I will carry through life—the glorious sunset, the splendor of the Grand Canyon and the dancing of Eleanor Powell." And every movie goer, every dancer worth his or her tap shoes, considered her the *best.*

The warm glow and magic feet were stilled on Feb. 11, 1982 at 9:40 a.m. An irreplaceable loss!

Eleanor Powell

"The likes of which we'll never see again," said Sinatra in MGM's "That's Entertainment." Dance Masters of America called her "The World's Greatest Tap and Rhythm Dancer." Toscanini said, "Three things I will carry with me through life are: the glorious sunset, the splendor of the Grand Canyon and the dancing of Eleanor Powell." Mickey Rooney introduced her in MGM's "Thousands Cheer" as "America's Greatest Dancer" and everyone within eye range of this remarkable artist, without a doubt, considered her to be the BEST!

The one-time Sunday School teacher would say "I have always felt that what we are is God's gift to us, but what we become is our gift to God . . . So if what I can do is my particular gift from the higher power, then I must do it. I want to be good, to give happiness . . . not just gain fame and fortune."

I met Eleanor Powell in January, 1964 at Harrah's in Lake Tahoe, Nev. After a 13-year retirement she had returned to show business in 1961. "Hello again," read the ads, and the kudos were heard around the world. One reviewer wrote, "She is a combination of Cinderella, Superman and Fred Astaire."

For me, a young hoofer from the midwest, seeing this great artist perform *live* was one of the most thrilling hours I've ever spent. Lost: One golden hour set with sixty diamond minutes. No reward offered, it's gone forever!

But the memory lingers on. A male quartet introduced her and the lyrics best describe it:

"Some people were born to be good singers, Some people were born to write a book, Some to roam the prairies, some are missionaries, Some are born to stay home and cook. All people are born for one good reason. It's all been arranged in advance . . . That's why we're here to sing out, That's why we're here to bring out THE LADY WHO WAS BORN TO DANCE."

And dance she did! She entered stepping into a spot that had narrowed to almost a pin. Tapping it to center stage where it opened majestically was the tuxedoed form of Eleanor Powell. Touching her top hat, time stood still as she returned tap dancing to its art form.

Then followed a waltz in soft shoe. Wasn't it Sammy Cahn who wrote, "You've either got or you haven't got style?" This lady lived and breathed style. Next came a Toredor number, complete with cape and imaginary bull, right out of "Ship Ahoy."

Even though she was essentially a solo performer, **Powell** and **Astaire** made movie history dancing together in ***"Broadway Melody of 1940."***

She'd say, "People are always asking how I'm able to dance so close to the floor . . . I'll tell you what I did . . . I went to an Army surplus store and bought an army belt. Then I got two of the heaviest sand bags that weigh the curtain down in the theatre. I put one on one side and one on the other and man . . . I ain't left the ground since."

Reminiscing further, she spoke about the impression she did of her idol, Katharine Hepburn, that was included in her first starring picture, "Broadway Melody of 1936." Then Eleanor recreated her Hepburn imitation.

Eighteen years later, on Feb. 7, 1981, myself, Ellie's best friend, Eleanor Debus, and mutual friend, Ron L. Steinbeck, had front row seats to watch Hepburn in her latest play, "The West Side Waltz" at L.A.'s Ahmanson Theatre. Afterwards we went backstage to meet Hepburn, herself. Ellie was elated saying, "I won't come down for a week!"

Our friendship had grown to glorious heights over the years. Ellie decided in 1975 to make me her protege. She began a series of lessons with me. She had never taught anyone else. How lucky could I get? The workouts were on Saturday. Ellie would bring two of her tap mats which she used to pre-record her taps for films and for private workouts. I was gifted with one such mat, shortly before her passing, signed, "To Jeff, always in rhythm, Love, Ellie." On those Saturdays Powell and Debus would arrive carrying an album of Fats Waller records (78s yet) and a portable record player which Ellie used as a girl of 16. We danced to "Do Me A Favor" which is just what the lady was doing.

We would tap for awhile doing steps she had innovated, ones with Astaire from "Broadway Melody of 1940" and even the opening number of her act. She'd say, "Jeff, you rest while I noodle a little. Her "noodling" was improvisation of the highest caliber . . . artistry in rhythm. And it had been years since she had donned a leotard and stepped into her tap shoes. In trying to live up to the standards of Eleanor Powell as a dancer, I realized the mold was broken. But how grateful I am for the opportunity to try with the *greatest,* herself. Thank you, dear Ellie!

But let's return to 1964 as her act continued . . . a tribute to friend and fellow artist, Bill "Bojangles" Robinson with his stair dance, just as he taught it to her. Tapping up and down a set of steps brought back memories of her 1939 film, "Honolulu," in which she did a similar tribute.

Protege **Jeff Parker** with his idol, **Eleanor Powell.**

A giant screen would then descend and while she made a quick change, sheet music from different shows and films would flash accompanied by orchestrated segments of various songs indentified with her.

The finale was a tour de force tap and rhythm number written for her by conductor Richard Pribor, "This Is It." It was a twirling, tapping super charged windup. The audience rose as the "Queen of Dance" smiled, not even breathing hard, said her thanks you and shook hands with the ringsiders.

In remembrance of that evening and this great artist, I would like to share her exact closing words with the readers of HSM. Hopefully it will give some of you who may not have had the privilege of knowing this wonderful woman, the kind of remembrance she would have wanted.

"Thank you . . . and all of you with whom I could not shake hands, just pretend I did because I would if it were possible. Like the music says, 'This Is It.' But before I say good night, there is something I would like you to know. It's important to me personally and has something to do with you. A few weeks ago I played New York. Till that time it had been 25 years since I played Broadway in person. That was when I was at the Winter Garden in 'At Home Abroad' with Beatrice Lillie and Ethel Waters. The same night that show opened, right across the street on the left side of Broadway, at the Capitol Theatre, my first starring picture, 'Broadway Melody of 1936' was premiering. Imagine what an exciting evening that was for me. But tonight you have given me that same wonderful feeling by your warm applause and open arms. You have made me feel I've never left show business for one solitary second . . . and I love you for it . . . I am deeply grateful. When you leave this room tonight, remember this one thing: Whenever you hear the beat of my feet, it's really the beat of my heart saying 'THANK YOU.' Goodnight and God bless you all . . . have fun and remember I LOVE YOU."

Goodnight dear Ellie . . . WE'LL ALWAYS LOVE YOU!!!! ★

Eleanor Powell's last public appearance, October 1981 at the Sheraton Universal for the "Ellie Award" afternoon. In photo, "Ellie," Ron L. Steinbeck, Jeff Parker and Eleanor Debus. *Photo by Frank Edwards*

SUSAN PETERS

One tragic day ruined her life

By Anthony Cassa

Her future seemed assured co-starring with **Robert Taylor** in "Song of Russia" and **Lana Turner** in "Keep Your Powder Dry."

After being shot and paralyzed from the waist down in a hunting accident, the only movie she made was "The Sign of the Ram," from her wheelchair. She died four years later at 31.

Every year thousands of young people pour into California, headed for Hollywood and stardom. The vast majority of them never make it. They go through it all—acting schools, auditions, photographs, agent hunting, guild membership fees, the endless extra work, the promises that never happen. Some of them sell out to pornographers but most either go back home or apply themselves locally to a "regular" job in the 9 to 5 business world.

But consider the ones who do get in. They have a whole new set of hopes and dreams and frustrations. How about a "career" that plods along, a small part now and then, never getting anywhere. Then there are those who, after a slow start, really seem to be on their way; they have "paid their dues" and are now ready for stardom. Suddenly, fate steps in and pulls the rug out from under them. Their career is over just when they were on the brink of becoming a major star. Such was the case of Susan Peters. A beautiful woman and a fine actress, she would, no doubt, have become one of MGM's brightest stars had it not been for that tragic New Year's Day in 1944.

Susan was born on July 3, 1921, in Spokane, Washington. Her real name was Suzanne Carnahan. At the age of seven she lost her father in a fatal auto crash and was sent to live with her grandmother in Los Angeles. Suzanne grew up like most other Southern California children, in her case attending Flintridge Sacred Heart School and then Hollywood High. In school she got the idea to become an actress and after graduation enrolled in Max Reinhardt's School of Dramatic Arts in Hollywood. A talent scout saw her in one of the school's showcase productions and, after a screen test, she found herself under contract to Jack Warner.

Suzanne Carnahan and "Sharon O'Keefe" did not hit it off at all. That's what Warners wanted to call her. But the plucky lass said no and was permitted to keep her own name through her first seven films.

Her first assignment was as Charlotte Davis in *Santa Fe Trail* ('40), billed 15th. More small parts followed in *Money and the Woman* and *The Man Who Talked Too Much* before she was loaned to MGM for another small part in *Susan and God.* Director George Cukor told her to stop talking through her nose and she would be okay.

Back at Warners, Ms. Carnahan tested for *Kings Row* and *Sergeant York* but the parts went to other actresses. Instead she worked in *Strawberry Blonde* ('41) and *Meet John Doe,* two good pictures but again her roles were quite small. These were followed by *Here Comes Happiness, Scattergood Pulls the Strings* (RKO), *Three Suns O'Guns* and *Escape from Crime* ('42). She had been billed as Susan Peters at RKO and continued to use that name for the remainder of her career.

Warners finally gave her a break

When **Susan** won a coveted role with **Ronald Colman** in **"Random Harvest,"** she also won an Oscar nomination.

and cast her as Ruth Carter, the girlfriend of good guy Richard Travis in the Bogart gangster flick, *The Big Shot.* After that she never worked in another Warner picture.

Susan fared much better at MGM, her new studio home. She was Marjorie Main's choice for nephew Lee Bowman in *Tish*; then was cast as Kitty, the young girl who wanted to marry Ronald Colman in *Random Harvest,* one of her better roles. After that she appeared with Mickey Rooney in *Andy Hardy's Double Life* and Stephen McNally in *Dr. Gillespie's New Assistant.*

For her three 1943 releases Susan was named a "Star of Tomorrow" along with Van Johnson. The first, *Assignment in Brittany,* she gave a good performance as Jean Pierre Aumont's sweetheart in this WW2 drama. In *Young Ideas* she was miscast as Mary Astor's daughter who disapproves of her mother's boyfriend (Herbert Marshall). Then she played a Russian who falls in love with American musician Robert Taylor in Moscow during the war. The film, *Song of Russia,* later became an embarrassment to the studio during the House Un-American Activities Committee hearings in the fifties.

That same year Susan married actor-turned-director Richard Quine. They later adopted a boy, Timothy.

On New Year's Day in 1944 the actress and her husband were on a hunting trip in the San Diego area. She accidentally discharged her gun and the bullet lodged in her spine, permanently paralyzing her from the waist down. It was a devastating blow to a young woman of 22 with her whole life ahead of her. During her recovery the studio kept her on a small weekly salary but later settled her contract. Susan sorely missed the movie business and for a long time kept in touch with studio friends.

Although *Keep Your Powder Dry* had been made in 1943 it was not released until 1945. It was a wartime romantic comedy with Lana Turner and it was the last time audiences would see Susan walk.

Not wishing to be a handicap to her husband she divorced him in 1948. That year she made a screen comeback in Columbia's *The Sign of the Ram* in which she was cast as the selfish, wheelchair-ridden wife of Alexander Knox. She got good notices but the role did not endear her to audiences and the film was unpopular.

For several months the actress toured in stock productions of *The Glass Menagerie* and *The Barretts of Wimpole Street.* Then for the '50-'51 season she starred in an eastern-based TV series, "Miss Susan," about a woman lawyer confined to a wheelchair. (I wonder if Raymond Burr ever watched the show.)

When the series ended, deeply depressed Susan went into seclusion somewhere in California. Broken in spirit and believing she had nothing more to live for, this once happy young woman let her life slip away and she died alone there at the age of 31.

Truly October 23, 1952, was a sad day for those who knew and loved her. Sad, not only because of their loss, but because of Susan Peters' loss of the will to live. She failed to see that there was a lot more to her than just being a crippled ex-movie star and that she could indeed have found happiness and a purpose for living had she held on a little longer. As paralytic Joni Eareckson has said, "Whereas I once thought my handicap robbed me forever of a full life, I discovered there is only one handicap in life—living without the knowledge of God. With Him we have everything we need."

If only Susan Peters could have seen it that way. ☆

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With the wake of Chariots of Fire, Breakfast televison and Channel 4 TV, Kemps have just published their 27th edition of the International Film & TV Year Book.

Kemps first produced a guide for the film industry in 1955, when it was little more than a four page brochure. Within the first three years it was expanded to include an international section. This 1982/83 edition now contains 150 pages more than the last edition giving approximately 1,250 pages of names, addresses and telephone numbers of contacts who can provide the goods and services required to put together film and television productions, whether produced in the studio, or on location.

The first part of the book covers the UK, and lists contacts under classified headings, such as production companies, equipment sale and rental, costumiers, location services and sound effects (to name but a few), as well as giving details of the radio and television companies. A list of the classifications appears at the beginning of the section.

UK Technicians are listed separately, and appear in the yellow pages of the book. Listed within this section are specialists for the art, camera, editing, production and sound departments, as well as hairdressers, makeup artists and studio costumiers.

The second half of the book is the international section, covering contact names and addresses in over 40 countries, listed first by country, then by classification as in the UK section.

Kemps International Film & Television Year Book 1982/83 is available from Kemps Publishing Group, 1-5 Bath Street, London EC1V 9QA England, or most good book shops. Price L22.50 including postage and packing in the UK, US $45 including postage and packing surface mail in the USA and Canada, L24.00 including postage and packing surface mail elsewhere overseas.

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DEJA VU

Marilyn Monroe

By James Robert Haspiel

It is a brisk Spring morning in 1980 as I make my way across Washington Square Park in the Greenwich Village section of New York City. Halfway through the park, what attracts my eye initially is the Catherine Deneuve look-alike blonde about to be filmed just ahead. My interest piqued, I join the other passers-by for a closer look. The lights and camera set, the movie scene begins: The pretty blonde and a young male actor start walking along a path running through the park. But something unique is afoot; the blonde assumes her cinematic character and as quickly as the Deneuve-like image disappears the memorable off-screen facial nuances of the legendary Marilyn Monroe take its place—astoundingly so. As the scene draws to its conclusion, the actress removes a rubber band securing her upswept hairdo, her platinumed hair falls loose, she tosses her head back into an unforgeattable pose, and in the space of an instant she has become the public *Marilyn.* Following the scene I introduce myself to the actress portraying Monroe, Catherine (not Deneuve) Hicks, telling her about an incident that took place some twenty-three years earlier.

Deja vu: It was on a pleasantly cool Fall afternoon in 1957 that I'd unexpectedly chanced upon my friend, actress Marilyn Monroe walking towards her apartment on New York City's 57th Street. Some blocks later we arrived at her destination, pausing on the sidewalk in front of her building for one of those extended *so-longs.* Marilyn was dressed in casual fashions of the day; designer slacks, flat-heeled sandals, and an oversized black woolen sweater with a huge collar. Beyond her sunglasses, she wore no makeup, and her uncovered platinum tresses looked somewhat more tossled than usual. I should explain here that the off-screen MM was a uniquely different person than the glossy confection known to movie-goers via the cinema screen. Her off-screen smile was not really sexy, but wonderfully sweet; her off-screen

voice high like that of a little girl. This was the in-person Marilyn I'd grown accustomed to over the preceeding years. In fact, after first meeting Marilyn in 1954, the Monroe of the silver screen had become something of an enigmatic figure to me. Back outside MM's apartment building a passer-by noticed her and suspected the none-too-obvious fact that the lovely creature standing before him was indeed America's foremost cinema attraction in-the-flesh. Within several minutes there were several more passers-by standing about tenuously and staring at us. It was then that it happened: Without so much as a single word of warning, Marilyn tipped her head semi-skyward, brought her sexy world famous public smile into focus, and even more startlingly, she lowered the register of her voice until it uncannily matched that which could be heard in darkened movie palaces of the day. Having never seen her do this before (nor after), I was taken aback, to say the very least. All that had really happened was that an *audience* had surrounded the former Norma Jeane Mortenson and she could not deny them at least a brief vision of Norma Jeane's invention, *Marilyn Monroe.* As the audience threatened to grow, Marilyn whispered to me "I think I have to go now," to which I answered her: "I think you have to go, too; I don't even *know* you!" With that, the beautiful MM bade me "So-long, Jimmy" and departed into the lobby of 444 East 57th Street. Now television viewers can witness Catherine Hicks' 1980 version of this amazing *Norma Jeane-into-Marilyn* transformation whenever ABC re-runs its 3-hour Monroe biography *Marilyn.* ★

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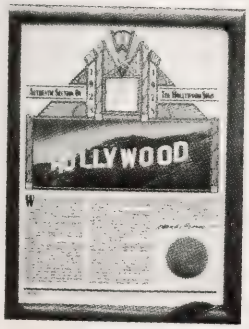

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William Holden & Natalie Wood. Untold Facts, Exclusive Personal Photos. Ann Miller, Arlene Dahl, Pat O'Brien & James Cagney. Colleen Townsend. Warner Theatres, Collecting W.C. Field and Mae West.

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Audrey Hepburn, Lana Turner, Alice Faye, Carmen Miranda. Fabulous Costume Design Issue. Academy Award Winners for Design. Costuming GWTW. Edith Head, Adrian Fashions. Broderick Crawford, Susan Ball and Irene Rich.

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John Wayne and Gary Cooper cover. Did Wayne follow in Cooper's shadow? Yvonne De Carlo, Dorothy Malone, Ruth Roman, Fhonda Fleming, Why Robert Taylor wouldn't return to MGM Commissary, Gloria Grahame, James Bond Phenomenon, Jeff Chandler, AFI Honors Frank Capra, Pier Angeli—Italian actress, Collectors: John Wayne's new memorabilia.

JUNE 1982 · Vol. 15, No. 9.
JAYNE MANSFIELD cover, untold facts, photos, Charlton Heston, Those Glorious Screen musicals. Barbara Payton, life of scandal, Immortal Tarzan lives on, Collecting original photos of stars, Robert Horton, Walt Disney collectibles, Dorothy Gulliver.

AUGUST 1982—Vol. 15 No. 9
James Dean cover. Untold facts, unpublished photos, Roddy McDowall, Eleanor Powell Tribute, Unpublished candids Legendary stars, Marilyn's 20th Anniversary, Susan Peters, Collecting: Dean, Marilyn, Record Rack.

SEPTEMBER 1982—
Vol. 15, No. 10
Robert Redford, Faye Dunaway, Exclusive photos, stories Bob and Faye. Laird Cregar, Linda Cristal, Arabian Nights, Doris Day collector, Zachary Scott. Snapshots captured an era.

OCTOBER 1982—Vol. 15, No. 11
June Allyson & Dick Powell

COMING: Special issues on Audrey Hepburn & Barbra Streisand, June Allyson,

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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JAMES DEAN
Continued

moonlit room.

On that late evening of September 30th, 1955 I ultimately felt little more than disturbed that we strangers were invading his personal world and I opted we leave. There was no lifting of any *souvenirs* from his space. Having disturbed nothing, never even turned on a lamp, we closed the door, securing it tightly, and departed the gray building at 19 West 68th Street. I cannot recall the name of a single person in that place that night those 25 years ago. Similarly, I have never forgotten the unlocked and strangely ajar door that momentarily welcomed us to the behind-the-screen private world of the now legendary James Dean. ★

LEE GRAHAM ...
Continued

Carol Burnett and **Albert Finney** at Beverly Hills Hotel luncheon

Woman of the World Award, saying "You couldn't love her as much as she loves you."

Presiding over the luncheon at the Century Plaza Ballroom was **June Haver MacMurray**, President, Los Angeles Chapter of Children's Village.

★★★

It was an evening of love for the late musical star **Wini Shaw** when friends gathered at a Santa Monica restaurant following a memorial. At dinner I sat next to **Ruby Keeler.** I knew Wini had gained fame at Warners introducing "The Lady In Red" ("In Caliente") and "Lullaby of Broadway" ('Gold Diggers of 1935") but I didn't know until Ruby told me that Wini introduced "Too Marvelous For Words" in Ruby's last film at Warners, "Ready, Willing and Able."

After dinner we moved into the lounge where guests began to get up and dance. **Penny Singleton** did a specialty. You may not know it, but long before she won fame as "Blondie," Penny, at 14, was in the chorus of the Broadway musical, "Innocent Eyes" (Jack Oakie was in the male chorus) before the Geary Society yanked her out and sent her back to school in Philadelphia.

Even Ruby, her left side paralyzed from an aneurism, got up and danced with her cane.

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Marilyn-and the show goes on!

A magnificent obsession began when Barry Warren was 14 and saw "Niagra" for the first time. "Don't get me started talking about Marilyn Monroe," he says now. "I won't stop." And he need not, having recently opened a shop in Chelsea called Twentieth Century Antiques but dealing mostly in MMiana. He has T-shirts featuring Marilyn's silk-screened face, Marilyn paperdolls, framed photos, soundtracks from "How To Marry a Millionaire" and "Some Like it Hot" and "Marilyn Monroe Legends," with a cut of Marilyn in Korea singing "Diamonds are a Girl's Best Friend" (all of which he likes to play for shoppers), movie posters, Marilynized pillows and mirrors, buttons, magazines (Photoplay, the German Kristall) with Marilyn on the cover, Marilyn on the lobby card for "Ladies of the Chorus"—billed as "the girl everyone is talking about"—and early nudies. "And this is just the tip of the iceberg," he says.

To justify the grandiose name of his store, Warren has also thrown in some Sinatra posters, Fabian records, mannequin heads sporting harlequin glasses and Depression glass. Twentieth Century Antiques is at 156 Ninth Ave., New York City.

James Dean Collecting is now world-wide

by Robert Kendall

No doubt about it, **James Dean** is one of the most favored stars with the collector fans. So much so in fact that the annual pilgrimage to the James Dean burial place, makes keeping the memorial marker on his grave intact most difficult. The reason being because fans are chipping away small pieces of the tombstone in their desire to have something to bring them closer to the film idol, who is gone, but far from forgotten.

The 1982 Filmex showing of the classic film, "Rebel Without a Cause" took on tragic new impact with the death of the third star Natalie Wood, for now the famous female co-star joins James Dean and Sal Mineo in having died in a tragic manner at a young age.

The James Dean fan following is world-wide. His three great films; "East of Eden," "Rebel Without a Cause" and "Giant" are continually revived on movie and television screens around the world.

And if you are in Tokyo, you will soon discover just how popular Dean has become with the Japanese film-goers. For popular shops that cater to "collectors," feature James Dean nostalgia, along with other film star greats. There is a popular form of entertainment thriving in Tokyo, that involves "imitators" who entertain with impersonations of James Dean, Alan Ladd, Buddy Holly, and Elvis Presley. "Kookie, Kookie, lend me your comb," is remembered with $5 "Kookie" combs for sale. And cassettes of Johnny Ray, Fabian, Little Richard, Fats Domino, and Elvis are so popular that hordes of Japanese youth buy them, and consider them their current favorites.

And if the Jimmy Dean craze hadn't had enough impact with all the films made about the late-great cinema idol, a new stage show has recently opened in New York City, called, "Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean," at the Martin Beck Theater.

The stage show starred none other than "Cher" and "Karen Black."

And the cast party was held at Woolworth's five and dime store across 34th Street from Macy's Department Store. The co-producer of the stage show was Jack Lawrence, the man who gave us such standards as "If I Didn't Care," and "Sleepy Lagoon."

At buffet tables, actors dressed in Texas cowboy costumes served the food, and open bins of old time candies were an attraction. Liza Minelli attended the bash, with her husband Mark Gero, and Alan Jay Lerner was there too.

For those who enjoy the nostalgia of staying at a property once owned by a film star, there is Harlow Haven in Palm Springs, a Spanish-style motel, originally owned by Jean Harlow, and still operating under the Harlow name. The motel is white stucco, with trees that were planted in the thirties surrounding the patio, pool, and arched bungalows, and motel rooms.

And for those who would like to live near where the King once lived, try this on for size! Two new Clark Gable Estate homes in Encino are available for $995,000 and $1.2 million. These homes are built on a portion of the old Gable estate in Encino, back in the days when Clark Gable and Carol Lombard lived there, and John Wayne then lived nearby and Alice Faye and Phil Harris had their Whiteoak, Encino ranch estate. ★

Crosby Auction brings criticism

by Lee Graham

Kathryn Crosby was berated by the San Francisco press and some of the late crooner's fans for selling off his possessions. Also reportedly bitter were Bing's four sons by his first marriage and his brother, Bob Crosby.

Bing was a collector and you can imagine what he accumulated in six different homes over the years. Kathy felt she had to get rid of many things. Der Bingle's golf putters went to a singer of today's generation, Andy Gibb, for $7,500. Even a waste basket went for $350.

Watching quietly as the last of $170,000 worth of furniture and memorabilia belonging to Bing was auctioned off, the entertainer's widow said she is sorry if she has offended his fans. Some who showed up for the San Francisco auction said they were dismayed that she would offer Crosby's personal possessions for public sale—his desk sold for $1,800, a pipe for $450. "I have made so many mistakes in my life," said Kathryn Grant Crosby, "and if this was a mistake I have to accept it. I think everyone has a right to think anything they want to. That's the lovely part of being American."

Mrs. Bing Crosby and auctioneer Barney Osher.

Kathryn and Bing's first son, Gary Crosby.

Buyers holding Bing's wastebasket at Auction.

Prospective buyers look over **Bing's memorabilia** in San Francisco.

Ed. note: Monies derived from the auction of Bing's memorabilia was donated to charity.

Record Rack: Nostalgia

by George Haddad-Garcia

Perhaps the finest label specializing in nostalgic record albums and showcasing Broadway and Hollywood classics is Manhattan's DRG Records. For that matter, it may be the only such label, now that rock, pop, country, etc., dominate the major record companies' lists. Among more recent, delightful releases are:

25 Years of Recorded Sound (1945-1970) From the Vaults of MGM. Who could ask for a bigger treat than previously never-released songs by some of Hollywood's greatest performers? Including Donald O'Connor warbling "S Wonderful" and Bing Crosby and Louis Armstrong joining in "Lazy River." Not just singers, but actors you don't normally picture singing, such as Ava Gardner sensuously crooning "How Am I to Know?" from her hit "The Flying Dutchman" (makes one wonder why they didn't include it in the film itself!), and flaming redhead Susan Hayward belting "Just One of Those Things." One of the double-album's highlights is a suggestive, infectious Lena Horne number, "Every Little Bit Hurts," which surely deserved to become a staple in her repertoire. There are a few instrumentals, too, like "Holiday for Strings" and "Confetti," but the attraction is here in the sheer variety of immortal artists singing songs both well-loved and little-known. Among them: Howard Keel, Jimmy Durante, Dan Daily, Kathryn Grayson, Esther Williams (and you thought she only swam!), Desi Arnaz, Mitzi Gaynor, Rhonda Fleming, Red Skelton, Rosemary Clooney, Arthur Godfrey, Jane Powell, Richard Burton, Fred Astaire . . .

Command Performance. For a British twist on nostalgia (vintage 1956, performed at the London Palladium for the Queen), dig Noel Coward tiptoeing hilariously through "Let's Do It," Tallulah Bankhead foghorning "What Do I Care?" Mabel Mercer stealing the show with "Black Minnie's Got the Blues," and Tyrone Power (for the first and last time as a singer) enjoying "Chattanooga Choo Choo!" To round out the single album, two numbers by the inimitable Bea Lillie, plus standards associated with Very Lynn, Maurice Chevalier and Gracie Fields—by the originals themselves. Also (after a veddy distinguished intro by Dame Edith Evans) "Top Hat, White Tie and Tails" by the unlikely trio of Laurence Olivier, Vivien Leigh and John Mills. Other contributors include Jack Benny, Bob Hope and, yes, the Cold Stream Bands Guard, in a rousing finale.

Marilyn Monroe—Never Before and Never Again. for the legions of Marilyn fans, this album is a double treat. One side is the complete soundtrack of "Gentlemen Prefer Blondes," in which she played the unforgettable golddigger Lorelei Lee, with Jane Russell as her straight woman. The five songs go by all too fast, most memorably "Diamonds Are a Girl's Best Friend" (sung with conviction by MM in those pre-inflationary happy days), "A Little Girl From Little Rock" (a duo) and the swingy "Bye Bye Baby." Side Two is 6½ never-released testimonials to the fact that MM was not just passable, but a fine singer with both a comic gift and pathos. Included is the "censored" version of "Heat Wave" from the musical "There's No Business Like Show Business;" "Kiss" from "Niagra" and "Do It Again." The "½" is MM singing "Happy Birthday Mr. President" to JFK. ★

Collector Write-Ins

Let us hear from you if you wish to reach someone with a similiar interest . . . want to join a Collector's Club, need a difficult question answered . . .

Movie Poster Collection Worth Thousands

A friend sold me a box of Movie Posters for $50, four and one-half years ago which started the "whole thing." Included were posters of "Rebecca," "Gilda," "Gone With The wind," "Gentlemen Prefer Blondes," and many others.

Since that time I have purchased movie memorabilia from Saturday Matinee, Memory Shop West, Roy's Memory Shop, Post Exchanges, etc. Have also enhanced my collection from going to flea markets. Today, it consists of approximately 1000 lobby cards, 200 inserts (14 x 36), 800 original b/w stills, 1000 different sheet music, magazines, etc. A recent appraisal set my collection value at over $35,000. But I have been lucky, searched far and wide and found many real old rare 'Goodies.'

Jack Rubin
5401 Chimney Rock #905
Houston, Texas 77081
(713) 661-5156

An avid Tony Orlando collector, Kathy Steffen of Cleveland, Ohio writes "When I first saw Tony on TV in July 1974, I realized that he was really a great entertainer and his dark good looks made a fan out of me. I started collecting a few records, teen magazine articles and corresponding with other Orlando fans. We started trading and I was on my way.

At present I have about 75 cassettes tapes of various shows Tony has appeared in during the last few yeas, some sheet music when he was with Dawn, 15 live photo scrapbooks with 2000 stage and candid photos, a huge 2 x 3', 250 page article scrapbook and three personally autographed photos from Tony.

So now I'd say I am a serious Tony Orlando fan and collector. Would like to hear from other fans. Perhaps we can trade and help one another with our collections.

Kathy Steffen
4041 Rocky River Dr. #3
Cleveland, Ohio 44135
(216) 941-2114

The Screen's Legendary Ladies

Gone But Not Forgotten

Last year we ran my snapshots of Tinseltown's **legendary ladies** who are still with us. We promised in a future issue to run legendary ladies who are gone, but live on through films they left us as a legacy. And here they are!

In a future issue we'll run their counterparts—legendary leading men. But for now, I hope these candids, taken so long ago, bring happy memories.

RUTH CHATTERTON

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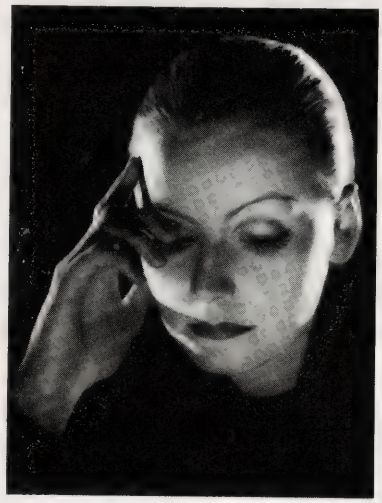

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LASZLO WILLINGER

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Book Review

Hollywood in the Seventies

In the past, publisher A.S. Barnes has brought out compact but densely filled, photo-laden volumes on Hollywood in various decades. Now comes the latest addition—and, naturally, the last one for some time to be—"Hollywood in the 70's," by Les Keyser, ($5.95). Like other Hollywood-in books, this one is divided into genres, for instance, men as sex symbols—i.e., the rise of Redford, the evolution of Reynolds from bit parts and house Indian to self-mocking macho sex god. Or the buddy picture syndrome, in which the traditional formula of leading man/leading woman gave way to two platonically involved leading men in equal parts.

The book takes a look at not only genres and how they reflected the times—according to the points of view of the mostly male screenwriters working then—but at specific, influential directors and actors. A chapter titled "I Am Woman" explains the dilemma actresses faced in finding good roles. Or roles, period. It notes that promising newcomers (like Carrie Snodgrass of "Diary of a Mad Housewife") were often shunted aside, becuase what little starring work there was, went to a handful of female stars, like Streisand, Dunaway and, after her comeback, Jane Fonda.

Keyser points out that, during the 70's, many formerly top actresses either semi-retired (like Julie Andrews) or made only a couple of disappointing films (like Audrey Hepburn). But the 70's were also a time of nurturing and discovery for several exciting new males stars, including the "Godfather" (I and II) spawns: Pacino, Caan, De Niro, Duvall. The face of American actors changed, to accommodate ethnic types like Dustin Hoffman and the Italian-Americans, including the above-mentioned plus Travolta, Stallone and Minnelli.

Exciting directors also came to the fore, including Italian-Americans Martin Scorsese (most notably, working with De Niro), De Palma, Europeans Milos Forman, and women like Claudia Weill. The 70's, like the 60's, reinforced the *auteur* theory, and not a few restless actors went into directing themselves—Allen, Beatty, Reynolds, Eastwood . . .

Even though women and blacks (not to mention other minorities) seemed to vanish from any prominence on the silver screen (unlike the smaller, increasingly influential home screen), there were social experiments, such as older woman/younger man love stories, a few middle-aged romances, "hip" musicals, films on drug addiction and other social ills (such as child prostitution in "Pretty Baby" and "Taxi Driver," which also treated political asassination), and on and on.

Keyser details the takeover of motion pictures by "baby moguls" and of studios by corporations, decision-making by executives and financiers, and Hollywood's trend towards making fewer epics and costume dramas, in favor of escapist fantasy, sci-fi and hit comedies. The generous sampling of black-and-white photos underlines the fun of remembering what we saw at the cinema in that non-turbulent but crucial decade, and the understanding of why Hollywood changed so significantly in the 70's, paving the way for new technologies, new topics and a still-evolving art form. ★

George Haddad-Garcia

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VIDEO

REMEMBER WHEN . . .

In 1884, Paul Nipkow, a Polish-German, first proposed and patented the concept of using a spirally perforated disc that rotated in front of a scene to be televised. As the disc rotated the scene was effectively scanned in lines like the roster of a modern TV set.

A second development, but based primarily on the NIPKOW patent, came in October of 1926 when the British television pioneer, John Logie Baird, secured a patent for a disc. Baird first demonstrated his "TV wheel" system to electronic engineers in 1924 and followed with a public showing at Selfridge's Department Store in London in 1925, and began broadcasting experimental television programs with a 250 watt transmitter in 1926. The first commercial television broadcast took place on September 30, 1929, featuring the great Gracie Fields.

In 1928 Baird started to record TV signals on a disc and in the year 1935 Selfridge's placed on sale a video disc player. These were quickly snatched up by "gadget buyers" but we have no record of how many players on discs were sold.

The one disc that Baird produced for open sale during the mid 1930's is still reproducible on the few televisors that remain in working condition. The disc sold for seven shillings (about one dollar) and is believed to be an almost certain copy of the 1928 test cut. The program material consists of just ten still pictures drawn on glass depicting the faces of Marconi, Sir Harry Lauder and the Prime Minister, Stanley Baldwin.

The end came in November 1936 when the British Broadcasting, which had taken over the transmission of the Baird format TV picture, inaugurated an all-electronic system of TV transmission and reproduction.

As recently as the late 60's a system developed in Germany by Decca and Telefunken and introduced into this country by the Columbia Broadcasting System had a short-lived experience although considerable money was spent in promoting the idea.

The above is quoted from "Video Review" (July 1980), a magazine devoted to keeping up with developments in the "new" field.

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Write to Occupant, P.O. Box 4134, N.Y.C., N.Y. 10163

NOSTALGIA MERCHANT'S NEW CHILDREN'S VIDEO LIBRARY

Long recognized as the leading manufacturer of classic motion pictures on video cassette, The Nostalgia Merchant and under the banner of The Nostalgia Merchant Children's Library, the Hollywood independent has gathered together 55 films which it presently offers that are targeted for family and children's viewing.

Included are 16 Laurel and Hardy titles, 6 Long Ranger films, 25 western double features, 4 cartoon parades and such all-time children's favorites as *Lassie's Great Adventure* and the animated version of *Gulliver's Travels.*

"We strongly feel that our Children's library offers one of the most comprehensive selections of quality children's films available in the home video market," said Nostalgia Merchant president Nick Draklich. "We have enjoyed a reputation throughout the industry as one of the leaders in this type of product, and now we want that same reputation in the consumer's mind as well."

Continued on Page 41

Film Academy's Library preserves celluloid dreams

In 1949, Bing Crosby, then one of the biggest stars on the Paramount lot, sent a picture of himself in cowboy regalia to the front office, hoping to talk them into casting him for a western. During the same period, author Edna Ferber wrote Henry Ginsberg, Paramount's vice president in charge of production, to complain about the publicity on the movie made from her novel *"Giant."* These human insights are part of the collection of notes and memorabilia belonging to Ginsberg's widow who has turned them over to the Academy of Motion Picture Arts and Sciences. They will be preserved, as are thousands of other personal papers and correspondence from thousands of stars and production personnel, in the Academy's Margaret Herrick Library. It is the greatest single collection of American Motion picture information in the world.

Every day of the year the library staff is deluged with pictures, scripts, correspondence and press clippings of the great and the near-great from the world of motion pictures. No library in the world has so much motion picture information under one roof. It is a source of unlimited appeal to writers and researchers everywhere.

George Stevens' estate recently donated his vast collection of papers from a long and illustrious career. The insights into the difficulties as well as the high points that Stevens experienced in his brilliant career are told in his own letters and memos.

Scripts come in as pictures are finished. Stills from this summer's *"Endless Love"* and *"Raiders of the Lost Ark"* are already in the library, even as those pictures continue to play in theatres around the country on their first runs.

Stars keep memorabilia the same as anyone else, and for this reason estates of famous people in the movie business think immediately of the Academy library when they have to dispose of such personal papers. Beulah Bondi, the late star of stage and screen had a collection of clippings and photos from over sixty years of acting which was recently delivered to the library.

The historical materials that come into the library every day join the MGM and Paramount still collections, the Jean Hersholt and Louella Parsons scrapbook collections, Hedda Hopper's correspondence and unedited interviews, original platium prints from the Karl Struss collection

It makes the task of a researcher a great deal easier when all his source material can be found under one roof. Such is the case with the Margaret Herrick Library, and it is with understable delight that authors and researchers concerned with the world of movies descend upon the treasure trove housed on two floors of the Academy building.

And also with understandable delight the library staff treasures dozens of acknowledgements each year, all to the same effect: *"This book could not have been completed without the facilities of the Academy,*

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Movie News & Reviews

ROCKY III

by Kirk Crivello

Dynamite Rocky Balboa, the world's most entertaining slugger, is back and battling again in MGM-UA's "Rocky III." And while the rings and opponents may change, Sylvester Stallone's "Italian Stallion" creation remains sure money at the box-office. Stallone's character still captivates and excites. He also directed, and like his performing, it's top-notch. This time around a menacing challenger named Clubber Lang (Mr. T, Leon Spinks' former body guard) starts punching his way toward a piece of the Rock. The champ is warned by his manager, Burgess Meredith, not to fight Lang. But Rocky accepts the challenge—and is pounded into semi-retirement. When stalwart Carl Weathers becomes his new manager, Rocky climbs back into the ring against Lang. And guess what happens? Wife Talia Shire and brother-in-law Burt Young pop up periodically to cheer the Rock along. "Rocky III" is the best of the battered lot. ★

I Ought To Be In Pictures

"I Ought To Be In Pictures" continues Neal Simon's tragicomedy of ordinary people. There is pain, intense anger, frustration and pathos in this father-daughter coming together. Walter Matthau plays a formerly busy Hollywood screenwriter who now spends most of his time in his pajamas. Convincing Dinah Manoff is the 19-year-old daughter he hasn't seen in 16 years. When she leaves Brooklyn and shows up on daddy's West Hollywood doorstep, with visions of becoming an actress, the fun begins. In case you haven't read, Dinah's the look-alike offspring of actress Lee Grant. As Matthau's studio girlfriend, Ann-Margret's sensual presence, steals every scene she's in. "I Ought To Be In Pictures" marks director Herbert Ross' fifth film and third stage collaboration with Neil Simon. The rather moving story of two people learning what love is all about is genuinely amusing. ★

MOVIEREEL

Continued

(before she left for New York to take over from Lauren Bacall again in "Woman of the Year") husband Andre Weinfeld, Mr. and Mrs. Lloyd Bridges, Marty Allen, Vicente and Lee Minnelli with the Charlton Hestons and the Robert Stacks . . . Actress **Anne Francis** turned producer and director aired a short film "Gemini Rising" over public television, mid-summer. The film, a surrealistic portrait of a rodeo as seen through the eyes of a young boy . . . **Dorothy Lamour,** first lady of "Sarong," will entertain and host her own film festival on a cruise to the South Seas this fall aboard the Pacific Princess . . .

Perry Mason himself, **Raymond Burr,** plans to join California State University at Sonoma as a professor of theater arts and university artist-in-residence in the fall...

. . **Audrey Meadows** has been signed for a recurring role in *"Too Close for Comfort,"* ABC-TV series. She hasn't been a series regular since she left "The Honeymooners," in which she starred with Jackie Gleason until the 1960's . . . Four top women stars from Hollywood's golden years—**Katharine Hepburn, Bette Davis, Barbara Stanwyck** and **Lana Turner**—will be honored at the 1982 World Film Festival in Montreal in August . . . **Lloyd Bridges, Peter Graves** and **Chad Everett** have joined the cast of Par's "Airplane II: The Sequel". . . **Robert Wagner** stars in MGM-UA's "Curse of the Pink Panther"

. . **Nick Nolte** reports he'll be teaming with **Gene Hackman** and **Julie Christie** in "Under Fire" in Nacaragua in August

Nostalgia will also be releasing a special double feature consisting of *Black Beauty* and *Courage of Black Beauty* as part of its Children's Library. Like all of the other titles in the group, it carries a suggested list price of $59.95.

HOME VIDEO GAMES

Each studio is aiming its laser guns and space ships down a different path, but all share one goal—replacing games titled "Pac-Man," "Defender," and "Frogger" with games called "Jaws," "9 to 5," "Star Wars" and "Star Trek."

Currently, the home video games that sell are versions of successful arcade games. The studios believe that a presold movie title—like "The Empire Strikes Back" or "King Kong"—will be equally enticing to the consumer.

VIDEO fans and collectors: Items of interest to HSM readers for this column may be sent to P.O. Box 1566, Apple Valley, CA 92307.

VIDEO

More Video Classics from The Nostalgia Merchant

Stage Door - starring Katharine Hepburn, Ginger Rogers and Lucille Ball - This superb, witty comedy-drama about young women in a theatrical boarding house was nominated for four Academy Awards including Best Picture. 92 minutes. Black and white. Release date: 1937.

Shall We Dance - starring Fred Astaire and Ginger Rogers - Here are Fred and Ginger at their best, dancing to a splendid George Gershwin score that includes such all-time favorites as *Let's Call the Whole Thing Off* and *They Can't Take That Away From Me.* 116 minutes. Black and white. Release date: 1937.

Kitty Foyle - starring Ginger Rogers, Dennis Morgan and James Craig. Ginger's portrayal of the liberated, forward-thinking heroine of Christopher Morley's novel garnered 5 Academy Award nominations and Ginger her first and only Oscar. 107 minutes. Black and white. Release date: 1940.

I Remember Mama - starring Irene Dunne, Barbara Bel Geddes and Ellen Corby - George Steven's poignant, turn-of-the-century drama centering around the lives of a Norweigian immigrant family was nominated for five Academy Awards. 134 minutes. Black and white. Release date: 1940.

Son of Monte Cristo - starring Louis Hayward, Joan Bennett and George Sanders - Superb swashbuckling saga about the offspring of the famous Count of Monte Cristo leaping into action to combat an evil, ruthless dictator. 102 minutes. Black and white. Release date: 1948.

Rock! Rock! Rock! - starring Tuesday Weld, Alan Freed and Chuck Berry - Here's the greatest rock 'n roll show of them all! Bring back the days of the corner malt shops, the stroll and duck-tail haircuts with some of the best rock 'n roll music you'll ever hear . . . or see! 80 minutes. Black and white. Release date: 1957.

All of Nostalgia Merchant's new releases are available through its nationwide network of distributors and retailers. Each carries a $59.95 suggested list price.

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Lots of good response to **Remy Cramer's** moderately priced noontime buffet luncheons at the **China Trader,** 4200 Riverside Drive in Toluca Lake. The lavish array of fresh looking salads, all kinds of garnishes to accompany and freshly made dressings, cottage cheese and fruits in season, hot Chinese entrees such as Chinese barbequed chicken, chow mein, fried rice, sweet and sour pork, deep fried fresh fish and banana fritters, puddings and jello—all one can eat at $4.95 is a bargain! **Lots of stars** from the nearby **Burbank Studio** often send over for food for their off set luncheons—Tony Randall a recent customer for the 'Traders award-winning Cantonese cuisine. They're open daily for the buffet luncheon 11:30 until 2:30 p.m. Mondays through Fridays; dinners nightly and an extra lavish Sunday buffet including a choice of Pina Colada or glass of wine at $6.95—11:00 a.m. until 2:30 p.m. Dinners nightly, too, and entertainment in the big Copra showroom from 9 p.m.

★ ★ ★

Alain Cuny, named **"Chef of the Year"** by the Los Angeles Restaurant Writers back from a trip to France for three weeks where he picked up some new ideas and recipes for his popular Wine Bistro & Cafe, 11915 Ventura Blvd. in Studio City. Cuny has also been busy buying new artifacts and materials for the redecoration of his award-winning Le Sanglier in Tarzana where Rollin Brown, also named "Waiter of the Year" holds forth. Wine Bistro & Cafe opens at 11:30 a.m. for complete menu and a la carte specialties straight through the day into evening dinners. Regular and a Blackboard menu and over 200 wines by the bottle and at least eighteen wines by the glass offered at the unique restaurant and wine bar.

★ ★ ★

Delightful wining and dining at **Aux Delices,** the award-winning little French bistro at 15466 Ventura Blvd. in Sherman Oaks. **Chef and co-owner Marcel Frantz** prepares the complete bill of fare from appetizers to sinful desserts such as tarte tatin and Charlotte au chocolat. Host and partner Roger Martini supervises the service and acts as wine advisor.

Aux Delices' fine French cuisine has

Eddie Ryder of TV's "General Hospital" was among the luncheon diners at the beautiful Marquis West in Santa Monica. He's shown here with (left) **Pasquale Lombardo** co-owner and host at the Italian restaurant.

SEAFOOD A SPECIALITY AT THE MARQUIS WEST

Seafood — shellfish, lobster, shrimp, prawns, salmon, bass whitefish, sole — are among the specialties at Santa Monica's Marquis West.

The popular dishes include the Mussels Marinara, Blue Point or Cherrystone Clams, and the Gamberoni Saute Costa Azzura — with the broiled prawns sauteed in butter, garlic, tomato, oregano and lemon. Bouillabaisse is the Friday night special.

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TV's Hollywood Chef congratulates master **Chef Yoshimi Morizawa** who recently enlarged and remodeled his **Joy of Tempura's** special Tempura Bar where diners may sit at a counter and watch the great chef work. Joy of Tempura offers a full bar and cocktail lounge as well as spacious comfortable dining, a sit down Tatami Room (must be reserved) Sushi Bar and the new Tempura Bar.

AT AU CHAMBERTIN, here's the famous Hollywood protrait photographer **Wallace Sewell** and **Brigit Clark** with (right) **Tan Huynh**—co-owner and manager of the Santa Monica restaurant, named "Most Promising Newcomer" by both the Los Angeles Restaurant Writers Association and the Southern California Restaurant Writers—and winner of the 1982 Travel/Holiday Magazine Award.

drawn raves from serious "eaters" coming from everywhere to enjoy superb and unusual French cuisine. Open for dinners only. Dark on Mondays.

★ ★ ★

At the **Sun Palace,** 3710 North Verdugo Road in Montrose where **Chef Shih-Chi Sun,** fabled master Chef of the Far East holds forth in his new restaurant, KIEV radio personality Gregg Hunter in for luncheon and some of Chef Sun's specialties. They are open for cocktails, luncheon and dinners and are five minutes off the Glendale Freeway, Glendale Blvd. offramp going north on Glendale Blvd. to Montrose.

At **Le Cellier** in Santa Monica, **Abe Vigoda** with friends in for dinner and conversation recently . . . Also appearing gubernatorial hopeful **Mike Curb** and his attractive wife **Linda** . . . Another lovely lady diner from time to time actress Elke Sommer who when she isn't busy on the screen is an accomplished artist.

Sushi Bars are the big "in" place to nosh here in dear old Southern California but Chef Yoshimi Morizawa, owner of the popular Joy of Tempura in Woodland Hills big Warner Shopping Plaza has enlarged and remodeled his Tempura Bar for fans of this luscious crispy fried shrimp and fresh vegetables. He personally mans the new attraction. Open for luncheon and dinners with Sushi bar, too, full bar service, and cocktail lounge . . .

Jade West in Century City's big ABC Entertainment Center attracts a host of stars—something always going on here in one of the West's most beautiful Chinese restaurants. Recent visitors were **Rod Steiger, Vicki Lawrence, Penny Marshall** of **Laverne and Shirley,** and more at separate tables.

★ ★ ★

MARQUIS WEST

Calamari — the Calamari Fritti, the Calamari San Remo (in a zesty, Italian sauce) or the Grande Calamari — Amadine or Belle Meuniere.

Award-winning master Chef Pietro Giordano, co-owner with Giuseppe D'Andria and Pasquale Lombardo — of the Marquis West, was born in San Remo — a resort city in northern Italy, on the Gulf of Genoa. It was there that he first learned the secret of preparing fine seafood, working at the Hotel Riviera in San Remo. Later Chef Pietro was with the Versailles, the Villa Caprice and the Isolabella in London, before joining the Marquis on the Sunset Strip. At the Marquis he met host Pasquale Lombardo and Giuseppe D'Andria, and they opened their Santa Monica restaurant in June, 1977.

The Marquis West, at 3110 Santa Monica Blvd., between 26th and Bundy, is open Monday through Friday for luncheon — and every evening for dinner. Credit cards honored are Visa, Master Card, American Express, and Diners, and there's convenient "out-of-the-rain" valet parking, directly adjoining the restaurant. The number for reservations is 828-4567.

—Marjorie Walker

Mood Indigo knocking everyone out with their songs of the 30's, 40's and 50's in Oscar's new Jazz Room on Wednesdays only. The popular English continental restaurant also features Jazz Thursdays through Saturday.

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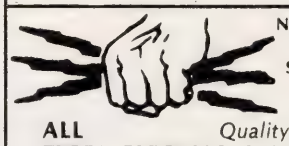

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Wanted: Gene Kelly, Gene Nelson, Gordon MacRae, and Richard Long items. Will buy anything! Lesley Smith, 2802 Pine Valley Rd., Albany, Ga. 31707 (8-9'82)

Videotapes, VHS format on McDonald, Eddy & Lanza, Rose Marie, Bittersweet, Firefly, Serenade, etc. J. Romero, 5471 Victoria Ave., LA, CA 90043. (8-10'82)

Wanted Video Tapes in the Beta format of the following Jane Powell movies: 'Two Weeks With Love," "Nancy Ross to Rio," "Athena," "Rich, Young & Pretty." Ron Parker, 847 S. Carpenter, Oak Park, Ill. 60304. (8-9'82)

Wanted: Original and reissued items on Hitchcock and GWTW. Jack Rubin, 5401 Chimney Rock, #905, Houston, Texas 77081 (8-9'82)

Want to buy any pictures from magazines, lobby cards, sheets on Kent Taylor & Alice Faye. Have new posters for sale at reasonable prices & films of Monroe, Gable for sale. First editions. Mrs. D. Dillon, 6801 Lansing Ave., Cleveland, Ohio 44105. (8-9'82)

I am looking for items on Gloria Grahame, Gloria De Haven, Carole Landis, Scott Brady. Gene Flannery, 59 Pineapple St., 1B, Brooklyn, N.Y. 11201. (8-9'82)

Wanted: Anything on the Swedish group ABBA. Karen Kenkel, 1037 Kings Park Rd., Memphis, Tenn. 38117. (8-10'82)

WANTED: Anything on **LAURENCE OLIVIER**—especially movie material, but am interested in anything, so write! Also correspondence . . . Gail Marcucci, 16 Circle Lane, Albany, NY 12203. (8-9'82)

Wanted: Stills, magazine articles, publicity material or anything else from British PBS series "To The Manor Born" which stars Peter Bowles and Penelope Keith. Eileen Patrick, 2291 Claiborne Drive, Clearwater, Fl. 33516 (8-10'82)

Wanted Shirley Temple dolls. Jewelry, scrapbooks & all unusual items, old movie magazines, old newspaper & mag. material on Shirley, Gable & GWTW, Ronald Reagan, Katharine Hepburn, Sonja Henie, Gene Autry. M. Meisinger, 11 South 767 Book Rd., Naperville, Il. 60565. (8-9'82)

Wanted: Stan Laurel autographed photos and letters. Tom Heath, 827 South 57th St., Springfield, Oregon 97477

Wanted: Shirley Temple memorabilia. Dolls, paper dolls, scrapbooks, ads, records, films. Originals only. Describe and price with a SASE. Marie Slabbert, P.O. Box 207, Tzaneen 0850. Republic South Africa. (8-9'82)

Anything and everything on **Hedy Lamarr.** Also correspondence with other fans. Al Jirikovec, 3215 Polzer Dr.. Wausau. Wi. 54401 (8-9'82)

Alain Delon French movie star. Photographs wanted. State price. Paul David Perez, 2810 Tenth Street, Berkeley, CA 94710 USA (8-'82)

Wanted in 16mm or VHS tape William Elliott's "The Gallant Legion," "The Plainsman" & "The Lady," "Wyoming," "The Fabulous Texan." Prints & sound must be excellent to near mint condition. No collect calls. Call anytime (609) 822-8687. Jim Klinghoffer, 2908 Longport Dr., Longport, N.J. 08403. (8-9'82)

Wanted: Anything on Steve Lawrence, Edie Gorme, Lola, Priscilla & Rosemary Lane. Will write to other fans. Margie Schultz, 3308 Royal Place, Cincinnati, Ohio 45208 (8-9'82)

BETTY GRABLE—Anything to buy. clippings, stills, old recordings, lobbies. Contact: Keith Raistrick, 6/233 Brighton Road, Elwood 3184, Australia. (8-11'82)

Wanted: **Portrait shots** of Anita Louise and Gladys George from MARIE ANTOINETTE. T. Sand, 7966 Melrose Ave., Los Angeles, CA 90046. (8-9'82)

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Wanted: Any **Betty Grable** or **Marilyn Monroe** items. Send description and price to Hilda Leanzo, 198 So. Long Bch. Ave., Freeport, NY 11520 (8-9'82)

Wanted: **LOBBY CARD OF BETTE DAVIS** from "Thank Your Lucky Stars." Also hardback editions (with dust jackets) of **"Films Of:"** Marilyn Monroe, John Wayne, Nancy Carroll. Old postcards of Hollywood and stars. Eddie Colbert, 9000 Sunset Blvd., #305, L.A., CA 90069 (6-9'82)

WANTED VIDEO CASSETTE of 30's films. Tom Webster, P.O. Box 231, S. Laguna, Calif. 92677 (6-8'82)

WANTED: LP RECORDS, magazines, programs, memorabilia, color or B&W photos. Dance bands, burlesque, stage, screen, TV performers. Frank Toth, 1201 Lakeside Ave., Cleveland, Ohio 44114 (6-8'82)

Wanted: **1/25 SCALE MODEL VEHICLES** used in TV shows and movies. Dalton Futch, 1013 N. Forbes Road. Plant City, Florida 33566(6-8'82)

"ALICE FAYE fan would like to correspond with her fans in the U.S.A. or other countries. John Vicary, 12 Ash Grove, Exmouth, Devon, EX8 3BN, England." (8-9'82)

Wanted: **LETTERS** from service men or women who met Raymond Burr in Korea or Vietnam. Photos also. O. Hill, Box 205, Kenilworth, N.J. 07033 (6-8'82)

WANTED AUTOGRAPHS
in all fields. Please send description and price to Jack Good, P.O. Box 4462, Ft. Lauderdale, FL 33338. (9-'81-10-'82).

LINDA DARNELL material wanted: studio photos; lobby cards; magazine covers; newspaper clippings. M. W. Godwin, Rt. 5, Dunn, NC 28334. (8-'81-9-'82)

WANTED: **Shirley Temple** memorabilia. Paper dolls, glass, postcards, ads, sets, films, figures, jewelry, records, originals only. No offers. Describe and price with a SASE. Garcia, 8963 S.W. 34th St., Miami, FL 33165. (TF-6-'81).

Wanted Shirley Temple, Deanna Durbin, material, especially cuttings from old magazines. State price, etc. June Benstead, 83 Shakespeare Rd., Luton, Beds, England LU40HT (3-9'82)

WANTED: **Sheet music,** clippings, posters, lobbies, pressbooks, paper dolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (5-9-82).

Wanted: **Everything on Robert Wagner, Natalie Wood.** Ans. fans: Claudia Wallace, 23999 Westwood, Westlake, Ohio 44145 (4-8'82)

WANTED: Stills, transparencies, memorabilia from Robert Culp's TV appearances (Trackdown, I Spy, Greatest American Hero, TV movies, etc.). Original material only. Positively no copy stills. Katherine Patrick, 2291 Claiborne Drive, Clearwater, Fl. 33516 (4-8'82)

WANTED VIDEO TAPES
in the Beta format of the following movies: "Can't Help Singing" in color with Deanna Durbin & Robert Paige, 1945 issue. "Lady in a Train" with D. D. & David Bruce, B&W, 1945. "Salome, Where She Danced," color, 1944, Yvonne De Carlo. "Lady in the Dark," color, 1944, with Ginger Rogers & Ray Milland. Larry Denis, 20 E. Main St., Apt. 77, Los Gatos, CA 95030 (6-11'82)

CHUCK NORRIS material wanted. Will buy/trade. Ilona Zoerner, 66-51 Fresh Pond Road, Ridgewood, N.Y. 11385 (6-10'82)

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Ingrid Bergman would like to correspond with other fans. Patricia Marsolais, 6 No. Pine Ave., Albany, N.Y. 12203. (8-9'82)

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Film Fan Quiz

By Stephen Anderson

WORDS OF WISDOM FROM THE STARS: Match the line of dialogue with the actor and, if possible, name the film it is from.

A. "Don't blame me for the world, I barely live in it."

B. "A dead fish can float downstream, but it takes a live one to swim upstream."

C. "Think big, talk big, and you'll be big."

D. "Wishing don't make it so; figure out what you want and go out after it."

E. "To be kind to people, one must be a very good liar."

F. "Whiskey and women, did you ever think how alike they are? They both fool you, but you can't figure out how to do without them."

G. "If you don't go out after things in this world, you don't get anything."

H. "Self-respect is what you tell yourself you've got when you don't have anything else."

I. "A good laugh does more for the stomach muscles than ten minutes of sitting-up exercises."

J. "I haven't seen a situation yet where it hurts to have a little money in your jeans."

K. "If you stop taking chances, you may as well be dead."

Spencer Tracy
Joan Crawford
Ronald Reagan
Peter Lawford
Robert Morley
Gabby Hayes
Gene Kelly
Humphrey Bogart
W. C. Fields
Oscar Levent
Edward Arnold

FILM FAN QUIZ
ANSWERS

A. Oscar Levant, *Humorequest.*

B. W.C. Fields, *Mississippi.*

C. Edward Arnold, *Toast of New York.*

D. Gene Kelly, *Anchors Aweigh.*

E. Peter Lawford, *Royal Wedding.*

F. Gabby Hayes, *Tall in the Saddle.*

G. Ronald Reagan, *Kings Row.*

H. Joan Crawford, *The Damned Don't Cry.*

I. Robert Morley, *Beat the Devil.*

J. Spencer Tracy, *The Actress.*

K. Humphrey Bogart, *The Desperate Hours.*

Marlene Dietrich, sporting fancy cigarette holder, actress Anna May Wong and director Leni Riefenstahl posed for Eisenstaedt at Berlin costume ball, 1928.

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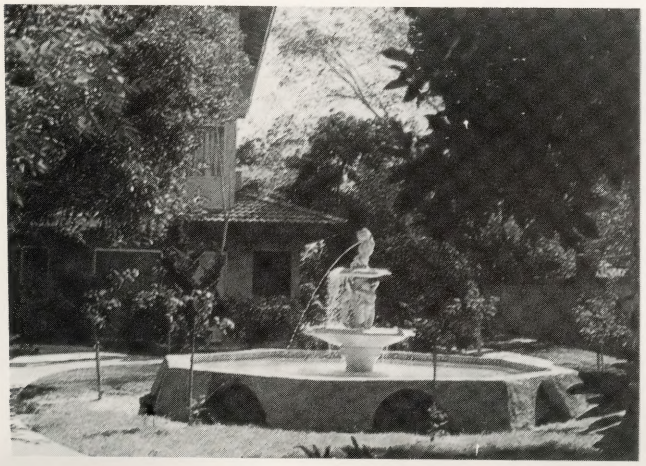

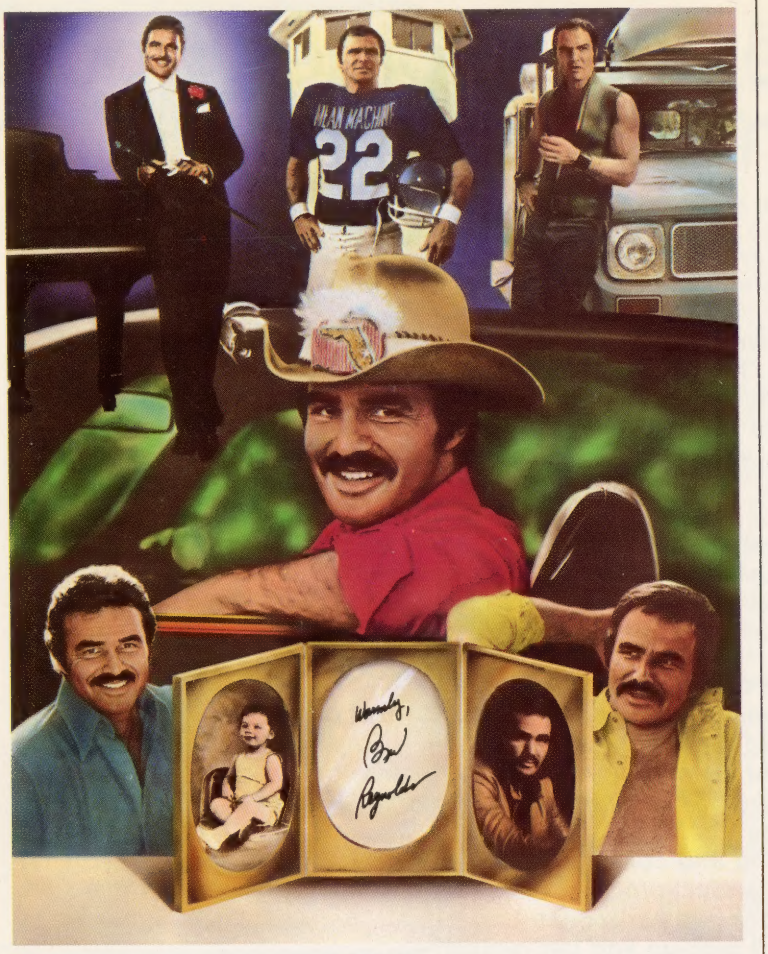

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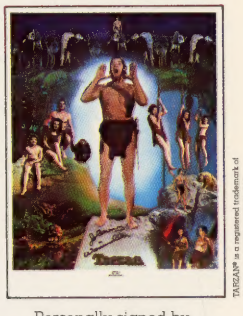

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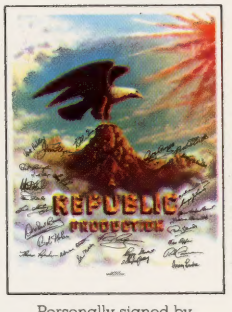

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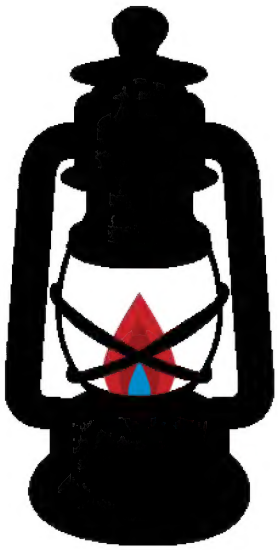

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